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# THE ROMANIC REVIEW

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LANGUAGES AND LITERATURES

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1928

Edited by  
JOHN L. GERIG



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# THE ROMANIC REVIEW





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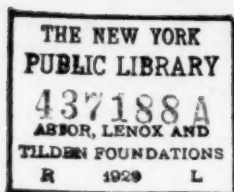


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Auques gens quide  
que en songes  
Nour se fables nō  
se mencongnes  
mais on puet tels  
songes songer  
qu ne font mie  
mencongner.

Aus font apries bien appuier  
E en pas bien cause a genant  
N autour qui se nō macoles  
neut pas songes atoles  
A nlos elapst la iulion  
A auue au iei cypon  
A amques aude ne qui die  
A ue font folie v mulsardie  
D enque que songes auengne  
A che uauat pour fol me tiengne  
L ar endroie moe au iou fianc  
A songes font signifiante  
A es biens as gens i des amies  
A li pluseur songes de nuns  
A auques cōles conuierement  
A on uue plus apuierement  
A u uauat eni de mon cage  
O u point qu amours prent le piage  
A es ionnes gens couch maleie  
V ne nait liorn te solore

E me daimoue nait foyment  
S in iur fenge en mon daimane  
Q fa mour batus i moule ne pleur  
a as en cel songe iress il neur  
a nectour auenu ne soler  
S ique li songes iresson  
S uoel cel songe i mouer  
P pour nos cuns faire relgouer  
E amours le me pue i commande  
E r se ius i nule demande  
S ommant ie uoel que li ioumans  
S or apies que ie commans  
S ou est li ioumans de le roie  
V laus daimours est d'auue enioye  
L amaire enest bue i noie  
L idiait d'us que gre le reconie  
C elle par au iou las enpris  
C est alle qui tant a de pris  
E r tant est digne d'elher amee  
Q d'it elher iose amee  
A us messor qui iere mains  
A pa ben v ans v mans  
Q uouman elore li longie  
E l'amps amours plait de iore  
E l'amps que courre iens seigne  
Q onne uoir buillon ne haie  
Q u en may iuxer ne se noelle  
E r courre de nouuele sieille  
L ius recone ent loe uedue  
Q sont se rent com uiers diue  
L a tere molins sen oigalle  
P our la toulce q le muelle  
E r ouble la pouere  
V elle a iore liuer este  
L ius seurent la tere si gote  
Q uere auoir nouuele roie

# THE ROMANIC REVIEW

VOL. XIX—JANUARY-MARCH, 1928—No. 1

## THE MANUSCRIPTS OF THE *ROMAN DE LA ROSE* IN THE LIBRARIES OF HARVARD AND YALE UNIVERSITIES

ABOUT the middle of the eighteenth century, Étienne Barbazan, a pioneer in the study of medieval French literature, prepared an edition of the *Roman de la Rose* which lies still unpublished in the Bibliothèque de l'Arsenal, at Paris.<sup>1</sup> In a foreword to the reader, Barbazan says:

"De tous les ouvrages de nos anciens auteurs, il n'y en a point dont il nous reste un aussi grand nombre d'exemplaires que celui de ce roman; tout le monde le vouloit avoir et j'en connois à Paris 209 exemplaires en différentes bibliothèques et cabinets. Ce roman excita la bile de plusieurs faux dévots, qui, sans l'avoir lu, s'imaginèrent qu'il contenoit des impiétés; mais dans le fond il contient d'excellents traits de morale, des plaisanteries, à la vérité, mais très fines, et des satires très judicieuses. Peut-être que tous les sermons de ces prédicateurs<sup>2</sup> ne firent qu'exciter la curiosité du peuple; tout le monde voulut avoir le roman et les étrangers le firent même traduire en leur langue."

It is indeed doubtful whether any other book of the Middle Ages—at least any other book in manuscript form—enjoyed so great a vogue as did the *Roman de la Rose* from the end of the

<sup>1</sup> Arsenal 2989.

<sup>2</sup> Barbazan says later that he has in mind especially Jean Gerson, Chancellor of the University of Paris. Concerning the quarrel of the *Roman de la Rose* (end of the fourteenth and beginning of the fifteenth centuries), see Charles Frederick Ward, *The Epistles on the Romance of the Rose and Other Documents in the Debate*, Chicago, 1911; Arthur Piaget, *Chronologie des 'Epistres sur le Roman de la Rose,' in Études romanes dédiées à Gaston Paris*, Paris, 1891, pp. 113-120; Alma Le Duc, "Gontier Col and the Quarrel of the *Roman de la Rose*," in *Gontier Col and the French Pre-Renaissance*, ROMANIC REVIEW, VIII, 1917, pp. 145-153.

thirteenth to the middle of the sixteenth century. Ernest Langlois, the most competent authority, has estimated that there are still in existence more than 300 manuscripts. In his *Manuscripts du Roman de la Rose* (Lille and Paris, 1910), Langlois catalogued 215 manuscripts, of which he classified 116; in the Introduction to his edition of the text of the *Roman de la Rose*,<sup>3</sup> he added 15 more.<sup>4</sup> In spite of this abundant harvest, Langlois was well aware that the number of lost manuscripts was great and that many extant manuscripts had escaped his search.

"Il est impossible d'évaluer," he says, "même par approximation, les manuscrits des bibliothèques privées. . . . Le nombre des manuscrits qui existent aujourd'hui, tout considérable qu'il soit, ne représente qu'une bien faible partie de ceux qui ont existé. Les témoignages de cette abondance . . . sont divers: influence extraordinaire du roman dans la littérature subséquente; inventaire des anciennes bibliothèques; *ex libris*, qui montrent que le poème était répandu dans toutes les classes instruites de la société, etc. Le plus suggestif de ces témoignages est celui que fournit le classement des manuscrits, en révélant dans leur filiation une quantité considérable d'intermédiaires perdus."<sup>5</sup>

The invention of printing served to swell still further the number of copies of the *Roman de la Rose* in both public and private collections. F. W. Bourdillon, in *The Early Editions of the Roman de la Rose* (London, 1906), enumerates twenty-one editions printed between ca. 1481 and 1538 (seven folios, seven quartos, three editions of Jean Molinet's prose version, four editions of Clément Marot's recension).<sup>6</sup>

Of the manuscripts of the *Roman de la Rose* now in the United States, Langlois treated adequately only three—those in the private collection of Mr. J. Pierpont Morgan, of New York

<sup>3</sup> Published by the *Société des anciens textes français*, Paris, 1914-1924, 5 vols.

<sup>4</sup> I, 49, note 1. Langlois unearthed manuscripts in the following countries: France, England, Scotland, the Island of Jersey, Germany, Austria, Belgium, Holland, Denmark, Spain, Italy, Russia, Switzerland, South Africa, and the United States of America.

<sup>5</sup> *Les Manuscrits du Roman de la Rose*, pp. 2-3.

<sup>6</sup> Cf. Bourdillon, *op. cit.*, p. 11: "The actual number of the manuscripts cannot be much, if at all, less than the number of copies left of the earlier printed editions."—Between 1538 and 1735 no printed edition of the *Roman de la Rose* appeared. In 1735 Lenglet du Fresnoy published an edition at Paris and Amsterdam.



City. The two manuscripts in the Harvard University Library Langlois omitted entirely from his *Manuscripts du Roman de la Rose*; <sup>7</sup> the manuscript in Yale University Library he dismissed by quoting the following notice which had been penned by Paul Meyer in 1905, shortly after a visit to the United States:

"La bibliothèque de Yale University, à New Haven, possède un manuscrit du *Roman de la Rose*. Il est du XIV<sup>e</sup> siècle. On l'expose dans une vitrine, bien que son apparence extérieure n'offre rien de remarquable. Il provient d'une collection privée, celle de feu Joseph J. Cooke." <sup>8</sup>

In the present study I wish to make up for Langlois' failure to treat fully the manuscripts at Harvard and Yale Universities. As Langlois himself remarked, the complete history of the *Roman de la Rose* can be written only when all extant manuscripts have yielded their full measure of information.

For the sake of convenience, I shall call the Harvard manuscripts Harvard A and Harvard B, the Yale manuscript Yale A. I shall deal with them in chronological order.

#### HARVARD A

Manuscript on vellum, written in a fine Gothic hand. 4to. 152 ff., numbered. 228 X 158 millimeters. 2 col., 36 lines to the col. First line of fol. 2: *De maintes rices escriptures*. Bound in brown calf, with the device of Charles de Rohan, Prince de Soubise, in gold on the back.<sup>9</sup> First half of the fourteenth century. Harvard University Library, MS. Fr. 14.5.

The manuscript is a beautiful one; it is carefully written, and is in a perfect state of preservation. It contains a few emendations in a later hand.

<sup>7</sup> In his edition of the text of the *Roman de la Rose* (I, 49, note 1), Langlois inserted a note of nineteen lines which contains only the barest details concerning the Harvard manuscripts. This information was communicated to Langlois by the late Professor E. S. Sheldon, of Harvard University, after the publication of *Les Manuscrits du Roman de la Rose*.

<sup>8</sup> *Romania*, XXXIV (1905), 88.

<sup>9</sup> This device is reproduced by Joannis Guigard, *Armorial du bibliophile*, Paris, 1870-73, II, 184. Concerning the bindings of Charles de Rohan, Guigard says: "Ses volumes se reconnaissent à leur reliure veau fauve, calme, simple et solidement établie, n'ayant seulement au dos, entre les nervures, pour toute ornementation, que des macles et des mouchetures d'hermines couronnées." For Charles de Rohan himself, see *infra*.

Inside of front cover, an anonymous note, in ink: "Ce manuscrit est du tems: cela est certain. Il vient de l'hotel [sic] de Soubise."<sup>10</sup>

Flyleaf 1<sup>o</sup>, four notes, in ink:

(a) An unsigned note, probably by a former owner of the manuscript:

"Ce Roman, en vers, a été commencé par Guillaume de Lorris et achevé par Jehan de Meung, dit clopinel. Il a eu dans son tems un succès prodigieux; il le méritoit, et il a conservé un grand mérite aux yeux des Connoisseurs capables de se déterminer à dévorer les fatigues d'un langage inusité, et qui, par un peu de travail, sont parvenus à se le rendre familier.

"Lorris a commencé ce Roman vers le milieu du 13<sup>e</sup> siècle, il est mort en 1260 ou 1262; il n'a fait que les 4150 premiers vers. Le surplus est de Jehan de Meung. Cette continuation fut l'ouvrage de 5 années, de 1300 à 1305."<sup>11</sup>

"Il a été fait un très grand nombre de Copies de ce Roman. Les Manuscrits les plus estimés sont Ceux du tems: et celui-ci en est.

"L'art de l'Imprimerie ayant été découvert entre 1440 et 1450, ce Roman est antérieur d'un siècle et demi à peu de chose près;"

(b, c) Two notes by Dawson Turner:<sup>12</sup> "bought of Nepveu at Paris, 1814. Dawson Turner;" "This M.S. belonged to the President de Thou."<sup>13</sup> D.T.;"

<sup>10</sup> Concerning l'hôtel de Soubise, see below.

<sup>11</sup> The dates here assigned to the two parts of the *Roman de la Rose* are too late by some twenty-five years. Langlois thinks that Guillaume de Lorris' poem was written between 1225 and 1240, Jean de Meun's between 1275 and 1280. It is thought that Jean de Meun died in 1305.

<sup>12</sup> Dawson Turner (1775-1858), English botanist and antiquary. The greater part of his library of nearly 8,000 volumes was sold at auction in 1853; the remainder was sold in June, 1859. Manuscripts were sold at both sales. Harvard A appears on p. 171, no. 402, of the *Catalogue of the Important Manuscript Library of the Late Dawson Turner, Esq., formerly of Yarmouth* . . ., London, 1859.

<sup>13</sup> In 1573 Jacques-Auguste de Thou (1553-1617), magistrate, historian, and bibliophile, began collecting the library which later became one of the most celebrated in Europe. He acquired many rare volumes in 1574, during his travels in France, Italy, and the Netherlands. In 1617 his library numbered 6,600 volumes. At De Thou's death, his youngest son, Jacques-Auguste II, who had become head of the family through the death of his two older brothers, inherited the library. As ardent a bibliophile as his father, he soon doubled the size of the collection. Daniel Huet, the learned Bishop of Avranches, is reported to have said: *Lutetiam non vidisse*

(d) A note by Sir Francis Palgrave:<sup>14</sup>

"Manuscripts of this Poem are very common, and generally of recent date: this one is of considerable antiquity, and probably very close upon the time of the original composition; for the illuminations on the first page, which give it the appearance

*censeur, qui Bibliothecam Thuanam non videt.* In 1657 Jacques-Auguste de Thou II was appointed ambassador to Holland by Louis XIV. During the five years that he spent at The Hague, he lived so extravagantly that his fortune began to totter. His *intendant*, Claude Soëfve, by his dishonest administration of De Thou's affairs, hastened the catastrophe. When De Thou died on September 26, 1677, his library was seized by his creditors. On March 22, 1680, his manuscripts, both ancient and modern, were sold to Jean-Jacques Charron, Marquis de Menars, for 4,500 francs (a good manuscript in those days brought only a few *écus*). The modern manuscripts Menars kept; the ancient manuscripts he ceded to his brother-in-law Colbert, the celebrated minister. The books of the De Thou library (12,729 in number), which were also sold in 1680, realized a sum of 32,000 francs. Some of the books had been already sold at auction when Menars purchased the remainder in one lot. About 1706 (the exact date is not known), Menars sold the De Thou library, both books and manuscripts, for 36,600 francs, to the Bishop of Strasbourg, Armand-Gaston-Maximilien, Monseigneur de Soubise, who, in 1712, became the Cardinal de Rohan. Concerning Menars and the Cardinal de Rohan, Saint-Simon says: "Le cardinal de Rohan acheta sa [Menars'] précieuse bibliothèque, qui estoit celle du célèbre M. de Thou, qui fut pour tous les deux un meuble de fort grande monture, mais de très peu d'usage." The Cardinal de Rohan housed the library in the *hôtel de Soubise* (to-day the Palais des Archives Nationales, rue des Francs-Bourgeois and rue des Archives, Paris) until the completion of the *hôtel de Rohan* (now the Imprimerie Nationale, rue Vieille du Temple), where it remained until 1788. At the death of the Cardinal de Rohan in 1749, the library passed into the hands of his nephew Charles de Rohan (1715-1787), Prince de Soubise, Maréchal de France. A general famous in history for his defeats alone (Rossbach among others), Charles de Rohan was a thorough bibliophile. Concerning the ultimate fate of the De Thou library, Joannis Guigard says: "Une année après la mort de Charles de Rohan, prince de Soubise, cette immense collection . . . fut vendue aux enchères et complètement dispersée. Une grande partie des volumes entrèrent alors dans le cabinet du comte d'Artois, qui les laissa à la Bibliothèque de l'Arsenal. On en rencontre dans presque toutes les bibliothèques publiques ou particulières de l'Europe" (*Armorial du bibliophile*, II, 185). For the final sale the following catalogue was published: *Catalogue des livres imprimés et manuscrits de la bibliothèque de feu monseigneur le prince de Soubise, Maréchal de France* . . ., Paris, Leclerc, 1788, in-8. No. 4943 of this catalogue is as follows: *Le Roman de la Rose. In-4. MSS. sur vélin*. No. 4943 is Harvard A. For further details concerning the De Thou library, see Henry Harrissee, *Le Président de Thou et ses descendants, leur célèbre bibliothèque, leurs armoiries* . . ., Paris, 1905.

<sup>14</sup> Francis Cohen (1788-1861), English barrister and historian, the son of Meyer Cohen, of London. In 1823, upon marrying Elizabeth, daughter of Dawson Turner, Cohen became a Christian and changed his name to Palgrave, his mother's maiden name. His most important work is *History of Normandy and England*, 4 vols., 1851-1864.

of later date, evidently have been inserted by some injudicious possessor.

"I believe what has hitherto been considered as the best edition is that given by Méon;<sup>15</sup> since the learning of that writer and his access to the M.S.S. of the Royal Library would naturally lead one to suppose that he had the greatest facilities for well accomplishing his object. But, upon a cursory comparison with his text, the present M.S. exhibits a much more early and authentic orthography, as well as better readings.

F. Palgrave, Dec. 1842."

Glued to flyleaf r<sup>o</sup>, a clipping from *A General Catalogue of Books . . .*, by Bernard Quaritch, London, 1874, p. 32, no. 139. Among Quaritch's remarks, the following are pertinent:

"The variants and the transpositions are very numerous and important, and being of Jean de Meun's own time imperatively demand the consideration of the next editor of the romance. The rubrics or headings which were added in later manuscripts are entirely absent here, and no break or note is made in the original hand, at the transition from William of Lorris' work to that of his continuator. What is most remarkable here, is the interposition of 73 lines<sup>16</sup> between the end of one and the beginning of the other as they are given in the printed editions. This unknown portion of the work (for it is evident that it belongs to it and is not an interpolation) begins in the following manner.<sup>17</sup> . . . The opening lines of the poem agree very closely with the reading given in a manuscript of the French National Library which Pâris [*sic*] declared to contain one of the most ancient and best examples of the poem."<sup>18</sup>

The price set on Harvard A by Quaritch was £20.

Flyleaf v<sup>o</sup>, blank.

Fol. 1 r<sup>o</sup>, *Le Roman de la Rose*, without title.

Maintes gens quident que en songes

N'ait se fables non et menconges.

<sup>15</sup> Méon's edition appeared in 1814. It was the first edition based on a critical comparison of manuscripts (of more than forty manuscripts, according to Méon).

<sup>16</sup> Really 72 lines.

<sup>17</sup> The anonymous conclusion to Guillaume de Lorris' poem is given in full below.

<sup>18</sup> Cf. Paulin Paris, *Les Manuscrits français*, 1836-48, VI, 234. Langlois did not share Quaritch's evident confidence in Paulin Paris' judgment (see *Les Manuscrits du Roman de la Rose*, p. 9, note 1). The manuscript praised by Paris has little in common with Harvard A.

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Q u'il me muerne dame per  
 est li gans z li apere  
 en sa pueur z delonchur  
 me doncore espoir la muer  
 ou en doi bien avoir puer  
 ne se lai q'le l'auger  
 r'auger z enuier  
 ou de moi muer curieus  
 ebiel acuel se lai de uoir  
 I nous trene a dorenavant  
 r'auger tant p'leur fauile  
 ad nous r'auger elour cadide  
 r'espoir que f'ont il f'aire  
 estu que comence il aue  
 aus dorenavant sui esimages  
 uenrengublier nous ne m'aves  
 i en ai duc z delonchur  
 amais n'aur rien qui me o'p'ur  
 e se p'ur bien uoellance  
 ar se n'ot mais nulleus f'ance  
 En ce que l'ore entel delire  
 si u' uerur a g'ur nob'lore  
 eniers le tour dame p'ice  
 m'aur aue r'iste aue f'ique  
 i me comence a conf'ure  
 r'dit amis pour conf'ure  
 r'pour nos dolours elegies  
 u' u' uerme en cest u'egier  
 nous amaine dame b'aur  
 ebiel acuel z loieure  
 r'duc regner olu' simple  
 su l'ore ag'ur delire  
 e celle u'ur q' est moue h'aur  
 es c'uers l'ore ne f'aur f'aur  
 il en deuot p'dre le me  
 e n'op'me f'est u'lonhe

S i nous f'omes embie de li  
 oue auons en g'ur auu  
 ar p'ur g'ons tous se auer  
 I us eue f'ierne z au z u'ier  
 d' routes, u' elouant  
 p' male boue est mal d'ouant  
 Q' ne se f' q' d'ie f'aire  
 ou aus l'ore amours li delonchur  
 Q' les f'ens tous u'ous reconf'ure  
 A g'ur m'eluef' buu' la p'ure  
 en auger que prais en eue  
 e male boue se f'ault  
 R en u'illiers pour r'ens d'ou m'ouir  
 ou aus amours la b'ide z la bl'ore  
 e m'elue les des h'ors nous am'ies  
 D' u'it d'ales moi se f'ont all'ies  
 T' auot si ma dolours p'aller  
 D' ame h'aur en u'elue  
 L' eue l'ouan ma p'elue  
 E r'ie p'us de u'elue  
 S iens ausi con du m'ien  
 ou ul ni eue con'ed'it de r'ien  
 J' ilor si mes ag'ur d'au  
 + f' e f'ice h'ier si u'elue  
 D' e b'ies roses de u'elue  
 f' u' m'elouant z de u'elue  
 A g'ur f'oles ag'ur d'au  
 f' ames m'elouant eue m'ur  
 ou aus m'ur me f'elue l'ouan b'ide  
 A u' m'ur q'ur l'ouan eue  
 A u' f'omes en eue l'ouan  
 ou aus de f'omes m'ur g'ure  
 Q' f'ist si li eue  
 E r'hautes si m'ou b'ia m'ur  
 L' eue l'ouan a r'ep'ure  
 ou m'ur moi de me con'ur r'ep'ure

HARVARD A

Folio 29 recto

The end of Guillaume de Lorris' poem

The beginning of the anonymous conclusion

Fol. 1 r° is illuminated. There is one miniature representing a young man (probably the *amant*) reclining on his right elbow on the grass and holding aloft a flower (probably a rose) in his left hand; background of bushes, trees, and blue sky. The miniature is surrounded by a border, gilt on red. The large *M* of *Maines* (verse 1) is colored blue, red, white, and gilt. Fol. 1 r° has a border, gilt on red; outside this border there is a border of flowers. The illuminations of fol. 1 r°, if ancient, have probably been retouched by a mediocre modern artist.

Fol. 29 r°, in a later hand, *Ci finit G. de Lorris*.

Se je pert vostre bien voellance,  
Car je n'ai mais ailleurs fiance.

Fol. 29 r°, beginning of the anonymous conclusion to Guillaume de Lorris' poem. Inasmuch as the anonymous conclusion, as given in Harvard A, differs somewhat from the versions published by Pierre Marteau (pseudonym of J. Croissandeau)<sup>19</sup> and by Langlois,<sup>20</sup> I shall reproduce it in its entirety.<sup>21</sup>

It will be remembered that, at the end of Guillaume de Lorris' poem, Malebouche spreads the report that the *amant* has kissed the Rose, and thus arouses Jalousie, who, after rebuking Honte for her carelessness, constructs a wall around the Rose, and confines Bel-Accueil in a tower. The *amant* gives vent to his sorrow. Then follows the anonymous conclusion:<sup>22</sup>

<sup>19</sup> Pierre Marteau's edition was published at Orléans, 1878-1880. The anonymous conclusion is in vol. I, pp. 272-276.

<sup>20</sup> In his Notes to the text of the *Roman de la Rose* (II, 330-333), Langlois published the anonymous conclusion, with variants. The variants from Harvard A are neither exact nor complete.

<sup>21</sup> The anonymous conclusion is found in only six manuscripts besides Harvard A (Langlois, *Roman de la Rose*, II, 330). It was probably written at an earlier date than Jean de Meun's continuation. The Bibliothèque Nationale has one manuscript (fr. 12786) of Guillaume de Lorris' poem which contains the anonymous conclusion, but without Jean de Meun's continuation.

<sup>22</sup> At the beginning of the anonymous conclusion, Langlois gives the following six verses, which do not occur in Harvard A: Ne reconfort nul qui m'aïst. / Ha! biaux douz cuers, qui vos veïst / Au meins une foiz la semaine, / Assez en fust mendre sa peine; / Mes je ne sai sentier ne voie / Par ou jamais nul jor vos voie. These verses are found in manuscript *Da* (Bibl. Nat., fr. 12786).

- En ce qu'estoie en tel destrece,  
 Si vi venir a grant noblece  
 Deviers le tour dame Pitié,  
 4 Qui maint cuer triste avoit flequé;  
 Si me commence a conforter  
 Et dist: "Amis, pour conforter <sup>23</sup>  
 Et pour vos douleurs alegier,  
 8 Sui je venue en cest vregier,  
 Si vous amaine dame Biauté  
 Et Biel Acuel et Loiauté  
 Et Douc Regart, o luy Simplece.  
 12 Issu some[s] a grant destrece  
 De celle tour qui est mout haute,  
 Mes cuers loiaus ne feroit faute  
 S'il en devroit perdre le vie.  
 16 Endormie s'est Jalousie,  
 Si nous somes emblé de li.  
 Mout avons eü <sup>24</sup> grant anui,  
 Car Peür, qui tous jours se crient,  
 20 L'uis eut fremé et va et vient,  
 De toutes pars va escoutant,  
 Pour Male Bouce est mal doutant,  
 Qu'elle ne set que doie faire.  
 24 Mais Boine Amours li deboinaire,  
 Qui les siens tous jours reconforte,  
 A grant mescief ouvri <sup>25</sup> la porte,  
 Maugré que Peürs en eüst.  
 28 Se Male Bouce le seuist,  
 N'en ississiens pour riens dou monde,  
 Mais Amours la biele et la blonde  
 Embla les clés, hors nous a mises."  
 32 Droit dales moi se sont assises; <sup>26</sup>  
 Tantost fu ma dolours passee.  
 Dame Biautés en recelee  
 Le douc bouton m'a présenté,  
 36 Et je le pris de volenté,

<sup>23</sup> Langlois: *deporter*.

<sup>24</sup> Harvard A: *en*.

<sup>25</sup> Harvard A: *buvi*.

<sup>26</sup> For verses 31-32, manuscript *Ce* has the rime *a mis*: *se sont assis*, which keeps the masculine plural agreement throughout the anonymous conclusion.



- Si en fis aussi con du mien,  
 Qu'il n'i eut contredit de rien.  
 Illoec fumes a grant delit;  
 40 De <sup>27</sup> fresce hierbe fu no delit,<sup>28</sup>  
 De bieles roses de rosiers  
 Fumes couviert et de baisiers.  
 A grant solas, a grant deduit  
 44 Fumes trestoute cele nuit.  
 Mais mout me sanla li nuis biele.<sup>29</sup>  
 Au matinet, quant l'aube crieve,  
 Nous somes en estant levé,  
 48 Mais de ce somes <sup>30</sup> mout grevé  
 Que si tost fu li departie.  
 Et Biautés si n'oublia mie  
 Le tres douc bouton a reprendre;  
 52 Maugré moi le me couvint rendre,  
 Mais toute vois la douce rose  
 Au departir ne fu pas close.  
 Mais ançois que se departissent  
 56 Ne que de moy congiet preïssent,  
 S'en vint Biautés humiliant  
 Viers moi et me dist en riant:  
 "C'or <sup>31</sup> puet Jalousie gaitier,  
 60 Face fort haïe <sup>32</sup> d'aiglantier,  
 Or y a gaaïgniet asses.  
 Ne s'est il bien en vain lasses,  
 Biau dous amis, icou me dites?  
 64 A tels siervices tels merites.  
 Penses dou siervir sans trecier,  
 Se cuer aves bon et entier;  
 Tous jours dou bouton seres maistre,  
 68 Ja si enclos ne sara estre."  
 Droit a le tour mout bielement  
 S'en revont mout celeement;  
 Atant m'en part et preng congiet.  
 72 C'est li songes que j'ai songiet.

<sup>27</sup> Harvard A: *Fe*.

<sup>28</sup> Langlois: *eümes lit*.

<sup>29</sup> Langlois: *briefe*.

<sup>30</sup> Langlois: *fumes*.

<sup>31</sup> Two manuscripts (*Da* and *Rou*) have *Or*. Concerning *Rou*, see Langlois, *Manuscripts* . . ., pp. 207-209.

<sup>32</sup> *Face fort haïe* is Langlois' reading. Harvard A has *Faite fort haïre*.

Fol. 29 v°, end of the anonymous conclusion; beginning of Jean de Meun's poem.

Et si l'ai jou perdu espoir,  
Desesperer je non ferai.

Fol. 152 r°, end of Jean de Meun's poem.

Ainsi oi la rose viermeille.  
Atant fu jours, et je m'esveille.

Fol. 152 r° and v°. The copyist appended to Jean de Meun's poem ninety-two verses that do not belong to Harvard A.<sup>33</sup> The only plausible explanation of this addition is that the scribe discovered these verses in another manuscript, and added them to Harvard A after he had completed his copy of the latter manuscript.

Fol. 152 v°, *Amen . . . Explicuit.*

Flyleaf, blank.

Harvard A contains several notes written in ink in a modern hand, all of which refer either to Méon's edition or to verses supposedly missing in Harvard A. The references to missing verses are all incorrect. For example, fol. 32 r°: "Manq. ici 110 vers." These 110 verses are found between verses 4400-4401 in some manuscripts, but they do not belong to Harvard A.<sup>34</sup> Fol. 79 r°: the modern note says that the ninety-two verses appended by the scribe to Jean de Meun's poem belong on fol. 79 r°. As I have said above, these verses are foreign to Harvard A. Fol. 88 v°: "2 vers ajout." The two verses in question were not interpolated; they belong to Harvard A.<sup>35</sup> Fol. 110 v°: "il y a 4 vers ici omis." These four verses do not belong to Harvard A, but to manuscript *He* (Copenhagen,

<sup>33</sup> These verses, inserted in certain manuscripts between verses 11222-23, deal with the privilege of hearing confessions granted to Faux-Semblant. They were published by Langlois in *Les Manuscrits du Roman de la Rose*, pp. 426-429; also in the Notes to the *Roman de la Rose*, III, 311-315.

<sup>34</sup> In treating certain variants peculiar to Group II of the manuscripts, Langlois says: "Entre les vers 4400-4401, une sorte de définition de l'amour, en forme de litanie, en 106 vers, dont la langue et la rime diffèrent absolument de celles de Jean de Meun" (*Manuscrits . . .*, p. 425).

<sup>35</sup> Langlois includes them in his edition of the *Roman de la Rose* (12595-96).

A u conseil d'ier si bien mes teues  
 Pour au mair se hira mes lieues  
 A uallai mes auz i mee auues  
 T uenai toutes delieues  
 D ont eut tant d'angoules z d'ies  
 A uen conbhel mes lasses elies  
 T uenai toutes delompues  
 T ant les eue de d'uel delamies  
 P our qui mair me mair ploum  
 T ant que peus que ne lampa  
 N est nait qui pites rien prelit  
 A u pour hy plouuer nous nest  
 E n uos pites mor ne hant ne ludes  
 S alus titalus z ouides  
 A bien l'pout d'auour hantier  
 N mis uallent qe bien metier  
 A as celius d'ius qit mair poura  
 V elu guillaume de lours  
 C u i uolude se conuener  
 F ant auer d'angoules z de d'uel uant  
 A lest en peul de mair  
 F e u ne pens de leuuer  
 C ut men conseilast uolentiers  
 H al qui mair est tous enties  
 E rous hait au pour hy mairmes  
 E n acte pante nous mairmes  
 D e tous nos lours assantier  
 P our brel auuel tair de mair  
 A n s il n'est pas de d'el si lages  
 S i leuer ce mair gair d'auages  
 S e si l'pal l'egant p'ou  
 C om leuuer le poule d'ou  
 A ma si l'ouuement hant  
 A l a b'it mair mair delier  
 A i ualle z que se mair  
 D e compie les mair de la tou

E t du fier mair alior  
 A uous q'iques un de pour  
 E t plus auer me d'el hant  
 F or pour me gair delier  
 D or il conuener le conuener  
 V leuont mair tout au conuener  
 E t alqua la le hant  
 V il aduaciel d'ua  
 A l'angit au en le p'ou  
 P d'olour z p' mair  
 A ont au d'auent d'auages  
 H entoumber ne mair  
 S ien au d'el z d'elcomber  
 A mair mair mair qui me gair  
 E t p'ier mair bien uellant  
 A re mair mair mair hant  
 S i le rep'ou guillaumes  
 D u li tomblent l'or p'ou de l'ou  
 E n uos de mair z d'olour  
 T ant mair hant mair l'ou  
 P uis uenra iehans copiniel  
 A u mair sur l'ou a mair  
 A a l'ou z mair  
 A l'ou mair l'ou  
 E t l'ou mair l'ou  
 S ien l'ou l'ou l'ou  
 A l'ou mair de mair  
 A mair mair mair hant  
 A l'ou mair plus l'ou que l'ou  
 E t d'el mair mair mair  
 A l'ou mair l'ou hant  
 C ar il n'est pas hant qui mair  
 T ou mair a mair que mair  
 E t mair mair mair mair  
 A tous mair au mair en le hant

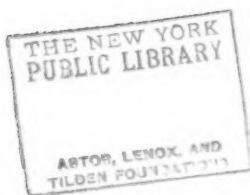
HARVARD A

Folio 74 verso

Col. 1, line 18: *Vesci guillaume de lours*

Col. 2, lines 21 and 23: *Puis venra iehans copiniel,*

.....  
*Qui naistra sur loire a meun*



Bibl. Royale, Fr. LV).<sup>36</sup> Fol. 118 r<sup>o</sup>: "il y a ici 16 vers omis." These verses do not belong to Harvard A,<sup>37</sup> but to other manuscripts. Langlois includes them in his text (16785-16800). Fol. 145 v<sup>o</sup>: "il y a ici 50 vers omis." These verses (really 52 in number; 20810 ff.) are foreign to Harvard A.<sup>38</sup>

Harvard A entered Harvard University Library on September 2, 1878. It was purchased for \$75 at a sale of a part of the books of William Gibbons Medlicott. It bears number 2727 in the following catalogue: *Catalogue of a Collection of Books Formed by William G. Medlicott, of Longmeadow, Mass. Selected with Reference to Studying or Illustrating Anglo-Saxon Language and Literature, English Ballads and Ballad Literature, Early English and Early French Literature, English Bibles, Catechisms, and Liturgies, Bibliography, Palaeography, and Shakesperiana, with Other Collateral Subjects, Including Many Valuable, Old, Rare, and Curious Books and Manuscripts*, Boston, Press of Rockwell and Churchill, 39 Arch Street, 1878.

In October, 1917, Goodspeed, the Boston bookseller, published a catalogue (no. 121) of the residue of the Medlicott library ("the remaining portion of one of the most scholarly libraries ever formed in this country"). In this catalogue, Goodspeed included not only a photograph of Medlicott, but also an interesting biographical note.

Born in Bristol, England, in 1816, Medlicott emigrated to the United States in the late '30's. Subsequently he became manager of a large manufacturing company in Connecticut. In 1851 he removed to Longmeadow, Massachusetts, where he lived until his death in 1883. His library contained about 20,000 volumes. Business reverses after the Civil War obliged him to sell the more valuable portion of his books and manuscripts. Among the purchasers at the first sale (1878) were Harvard, Yale, Cornell, Princeton, and other American universities, the Boston Public Library, and the British Museum.

"An interesting feature of Medlicott's library was the fact that the collection was formed by a business man, not a college

<sup>36</sup> Langlois, *Roman de la Rose*, 15764, variant.

<sup>37</sup> *Ibid.*, 16785, variant.

<sup>38</sup> For the manuscripts in which these lines occur, see *ibid.*, V, 107.

graduate, but none the less a man of culture and a lover of books. . . . Medicott lent his books freely to any who appreciated and valued their usefulness, and his library was a favorite rallying place for his intimate friends."<sup>39</sup>

From the evidence offered in the present article, it may be seen that the successive owners of Harvard A have been: Jacques-Auguste de Thou I; Jacques-Auguste de Thou II; Jean-Jacques Charron, Marquis de Menars; the Cardinal de Rohan; Charles de Rohan, Prince de Soubise; Guillaume Leclerc, the Paris bookseller (?); Nepveu, the Paris bookseller; Dawson Turner; Sir Francis Palgrave (?); Bernard Quaritch, the London bookseller; William G. Medicott; Harvard University Library.

Of the extant manuscripts of the *Roman de la Rose*, a few reproduce more or less faithfully the text as originally written by Guillaume de Lorris and Jean de Meun, whereas the majority, on account of the carelessness of scribes or the contamination of unfaithful manuscripts, differ widely from the original text. Harvard A belongs to the small group of good manuscripts. Let us see wherein it shows itself to be one of the tolerably accurate copies of the lost first draft of the poem.<sup>40</sup>

The manuscripts of Guillaume de Lorris' work are divided into two primary groups: I, those manuscripts which, in verses 2835-2867 inclusive, mention four guardians of the roses, and II, those manuscripts which, in the same verses, mention only three guardians. A third group (III), composed of manuscripts that combine the readings of both I and II, may be added.<sup>41</sup> The correct reading of verses 2835-2867, that is, the reading penned by Guillaume de Lorris, is to be found in Group I.<sup>42</sup> Group I includes fifteen manuscripts, Group II the major por-

<sup>39</sup> Goodspeed's catalogue, no. 121, Biographical Note.

<sup>40</sup> In classifying the three manuscripts concerned in the present study, and in determining their worth, I shall rely on the tests and comparisons of the other manuscripts made by Langlois in *Les Manuscrits du Roman de la Rose*.

<sup>41</sup> Groups II and III spring directly or indirectly from a common source, a manuscript which, in verses 2835-2867, had reduced the number of guardians from four to three. Groups I, II, and III are divided into numerous sub-groups.

<sup>42</sup> Cf. Langlois, *Manuscrits* . . . , pp. 241-244.

tion of the remaining manuscripts.<sup>43</sup> Harvard A belongs to Group I: four guardians (Male Bouce, Honte, Paour, and Jalousie) are mentioned in verses 2835-2867 inclusive.

The manuscripts of Jean de Meun's poem are also divided into two main groups: I, those manuscripts in which verse 8178 is followed immediately by verse 8179, and II, those manuscripts in which the following two verses are interpolated between verses 8178 and 8179:

E cil qui povres aparront  
Lor propre frere les harront.

Group I comprises a score of manuscripts, Group II all the others. Harvard A belongs to Group I: the two interpolated verses do not occur.

In his edition of the text of the *Roman de la Rose*, Langlois wisely decided not to publish the variants of all the manuscripts of Guillaume de Lorris' poem. He limited his task by giving the variants of fifteen manuscripts: nine of Group I, three of Group II, and three of Group III.<sup>44</sup> Among the manuscripts of Group I utilized by Langlois are *Ca* (Dijon, Bibl. municipale, 526) and *Ce* (Amiens, Bibl. municipale, 437), both members of Family C.<sup>45</sup> *Ca* and *Ce* are Picard manuscripts, descendants of a lost Picard manuscript *C*, which, in Langlois' opinion, was of the thirteenth century, and consequently contemporary with Jean de Meun.<sup>46</sup> Harvard A is a member of Family C; in fact, it is closely related to *Ca*.<sup>47</sup>

In his edition of the text of Jean de Meun's poem, Langlois published the variants of eleven manuscripts: ten of Group I and one of Group II. Among the manuscripts of Group I thus honored, is again *Ca*, the close relative of Harvard A.

That Harvard A and *Ca* are closely related throughout is proved by the tests suggested by Langlois in his comparison of

<sup>43</sup> *Ibid.*, p. 243.

<sup>44</sup> Cf. Langlois, *Roman de la Rose*, I, 52.

<sup>45</sup> *Ibid.*, I, 53.

<sup>46</sup> *Ibid.*, I, 53; *Manuscripts* . . . , p. 246.

<sup>47</sup> There is one noteworthy difference, however, between *Ca* and Harvard A: *Ca* does not contain the anonymous conclusion to Guillaume de Lorris' poem. *Ce* contains the anonymous conclusion.

*Ca* and *Ce*<sup>48</sup> and by the readings from *Ca* published in the variants of his edition of the *Roman de la Rose*. In a negligible number of cases only does Harvard A fail to coincide with *Ca*.<sup>49</sup>

It is not my purpose to contend that Harvard A, as a member of Family C, is the most faithful of all extant manuscripts of the *Roman de la Rose*. The manuscripts that have best preserved the original text (at least of Jean de Meun's poem) are *Ab* (Paris, Bibl. Nat., fr. 1573) and *Ac* (Chantilly, Musée Condé, 686). These two manuscripts, taken together, enable us to reconstruct their prototype A, which is surely not far from the original version.<sup>50</sup> *Ca* and, consequently, Harvard A are of great importance, however, in the reconstruction of the text from verses 1-12376 and from verses 12686-14492 (about two-thirds of the entire work).<sup>51</sup> Especially towards the end both *Ca* and Harvard A are contaminated by other manuscripts of Groups I and II.<sup>52</sup>

Although Harvard A is a valuable manuscript, its readings are by no means faultless. As in practically all medieval manuscripts, there are in Harvard A errors due either to defects in the manuscript that was copied or to the carelessness or the lack of comprehension of the scribe. All in all, however, the copyist did his work conscientiously and well. The times that he nodded are insignificant when one considers the months he must have spent in accomplishing his difficult task.

The scribe was a Picard. On account of his almost constant diphthongization of Vulgar Latin checked open *e*, one is safe in conjecturing that he came from Cambrai or from territory to the north, northeast, or northwest of Cambrai.<sup>53</sup> I do not mean that Harvard A is wholly, or even consistently, Picard. By the

<sup>48</sup> For Guillaume de Lorris' poem, *Manuscripts* . . . , pp. 246-247; for Jean de Meun's poem, *ibid.*, pp. 405 ff. Cf. Langlois, *Roman de la Rose*, I, 49, note 1: "D'après les extraits que m'en a envoyés M. Sheldon, il [Harvard A] est très intimement uni à *Ca*."

<sup>49</sup> I have made a careful comparison of Harvard A and *Ca*. To reproduce here the common peculiarities of the two manuscripts would require at least twenty-five pages.

<sup>50</sup> Langlois, *Manuscripts* . . . , pp. 352 ff.; *Roman de la Rose*, I, 52.

<sup>51</sup> Langlois, *Roman de la Rose*, I, 53.

<sup>52</sup> Langlois, *Manuscripts* . . . , pp. 408-409.

<sup>53</sup> Cf. Gröber's *Grundriss*, I<sup>3</sup>, 764.



first half of the fourteenth century, it was generally recognized by writers in the domain of the *langue d'oïl* that the literary language *par excellence* was the dialect of Ile de France.<sup>54</sup> The copyist of Harvard A, like the copyist of *Aucassin et Nicolette*, mingles Picard and Francian forms to a certain extent, but the preponderance favors Picard. The following list of words will serve to give a clearer idea of some of the Picardisms found in our manuscript:<sup>55</sup>

Consonants: *cachier*, *caitive*, *candoiles*, *cant*, *cantant*, *canter*, *caoir*, *cape*, *capiel*, *car* (carnem), *caudement*, *caut*, *caviaus*, *coses*; *cemin*, *cevaus*, *cief*, *bouce*, *brance*, *mances* (manicas), *cerquier*;<sup>56</sup> *blance*, *france* (also *franche*), *frescément*, *rices*; *achier*, *cachier*, *che*, *chi*, *chiertes*, *chius*, *douch*, *fachon*, *je faich*, *plache*; *fois* (Francian *foiz*);<sup>57</sup> *vois* (Francian *voiz*); *gardins*, *gaune*, *gaunir*, *gaunisse*, *goïr*, *resgoïr*;<sup>58</sup> *fius* (filius); *biaus*, *caviaus*, *chiaus*, *uns damoisiaus*, *iaus* (also *eus*), *ses mantiaus*; *wagnons* (Francian *gaignons*), *wans* (Fr. *ganz*), *waste*; *alet*, *mur bataillet*, *congiet*, *destrechiet*, *entalliet*, *espanduit*, *eslet* (statum), *let* (latum), *liet* (laetum), *moitiet*, *piet* (pedem); *ensanle*, *sanle* (also *samble*), *tranller* (Fr. *trembler*), *menre* (Fr. *mendre*), *tenre* (also *tendre*), *tenra*, *tenres* (Fr. *tendroiz*), *tenront*, *vaura* (Fr. *voudra*), *vauroit* (Fr. *voudroit*), *venra*, *venrois*; *ames* (amatus), *asses*, *dens* (dentes), *gens*, *Haus fu li murs et tous quarés*, *lies* (laetus), *loes* (laudatus), *nuis* (noctes), *saves*, *sous* (subtus);<sup>59</sup> *ans*, *vaillans*; *delitavles*, *eravles* ('maples'), *esperitavles*, *favle*, *afuler* (Fr. *afubler*);<sup>60</sup> *ques* (qualis); *desfremé* ('opened'), *fremé*, *hierbregier*, *vredure*, *vregiers*;

Vowels: *apieles*, *apielés*, *appieler*, *apiertement*, *apries*, *biel*, *ciertes*, *couviertement*, *deviers*, *diestre*, *fumiele* ('female'), *ierbe*, *iestre* (also *estre*), *ivier*, *mantiel*, *nouviele*, *pries* (Fr. *près*), *pucieles*, *tiere*, *tiertre*, *tieste*, *viers*, *viestue*; *puins* (Fr. *poinz*); *vaura* (Fr. *voudra*), *vauroit* (Fr. *voudroit*), *vautis* (Fr. *voutiz*); *clau* (Fr. *clou*), *pau* (also *peu*), *eut* (also *ot*), *peut* (Fr. *pot*), *pleut* (Fr. *plot*), *seut*

<sup>54</sup> Conon de Béthune's celebrated *chanson* was written about 1182. In this poem the author says: . . . mon langage ont blasmé li François / Et mes chançons . . . / Encor ne soit ma parole française, / Si la puet on bien entendre en François; / Ne cil ne sont bien apris ne cortois / Qui m'ont repris se j'ai dit moz d'Artois, / Car je ne fui pas noriz a Pontoise.

<sup>55</sup> See also the anonymous conclusion to Guillaume de Lorris' poem, above.

<sup>56</sup> *Chemin*, *chiens*, *chemise*, etc., occur also.

<sup>57</sup> Of course, as early as the second half of the thirteenth century, final *z*, though written in Francian, meant only *s*.

<sup>58</sup> *Joie* is found.

<sup>59</sup> See note 57, above.

<sup>60</sup> Also *table*, *fable*, *deceavables*, *delitable*, *muables*, *oublia*.

(Fr. *sot*); *envoisieement* (Fr. *envoisieement*), *irie* (Fr. *iriée*), *lie* (Fr. *liée*), *pinie* (Fr. *pignée*, 'combed'); *dius* (also *dieus*), *liu*, *miliu*, *mius* (also *mieus*); *connissance*, *à mes connissans* ('by those who know me'), *pasmison*; *boin*, *boinement*.

The following morphological peculiarities emphasize still further the Picard aspect of Harvard A:

Definite article, fem. sg. nom.: *li boucle*, *li bieie Huiseuse* (Fr. *la bele Oiseuse*), *li caitive*, *li calandre*, *li fontaine*, *li piere*; definite article, fem. sg. nom. and acc.: *le closon* (Fr. *la cloison*), *le maniere*, *le tour*. Personal pronouns: *jou* (also *je*), *mi* (also *moi*), *le* (acc. sg. fem.), *iaus* (also *eus*). Demonstratives: *cis*, *cius*, *chius*, *ciaus*, *chiaux*, *che*, *chou*, *icou*, *ichou*. Possessive adjectives: *men* (Fr. *mon*), *sen* (Fr. *son*), *se* (Fr. *sa*), *no* (Fr. *notre*). Verbs: *je faich* (Fr. *faz*), *je cuich* (Fr. *cuit*); *j'euch* (Fr. *oi*), *je seuch* (Fr. *soi*); *aroit* (Fr. *avroit*); *eüst* (Fr. *eüst*), *peüst* (Fr. *peüst*), *seüst* (Fr. *seüst*).

The date of Harvard A is the first half of the fourteenth century. The chirography, as may be seen from the photostat copies, is of that period. The costume depicted in the miniature on folio 1 r° offers no evidence that could be used as a valid argument against the date suggested. Judged from a linguistic point of view, it is impossible to assign a date later than the first half of the fourteenth century. In not a single instance in the entire manuscript is the accusative case of masculine nouns used for the nominative; a strict distinction of cases is the rule throughout. A few examples of nominatives of masculine nouns follow:

Nom. sg.: *li gardins*, *li bos* (Fr. *bois*), *li cols*, *li fius*, *li rossignos*, *li dius*, *li vregiers*, *li tans*; nom. pl.: *li oisiel*, *li oiselet*, *li sien caviel*, *li arbre*, *li loieli amant*; imparisyllabic nouns: *uns enfes* (acc. *un enfant*), *cils jongleres* (acc. plu. *jougleours*), *fel* (acc. *felon*), *on*, *ons* (acc. *ome*), *li nies*, *empereres* (acc. *empereur*), *li veneres* (venator), *gars* (acc. *garçon*), *li glous* (acc. *glouton*), *leres*, *lieres* (acc. *laron*), *li priestres* (acc. *prouvoire*), *mes sires* (acc. *seigneur*; vocative exclusively *sire*). Nominatives of masculine nouns, adjectives, possessive adjectives, articles, demonstratives, participles: *uns pouchins* (Fr. *uns poucins*, 'a chick'), *li povres chiens*, *tous li mons*, *ses cuers*, *ses mantiaus*, *ses vis*, *ques* (qualis) *tans*, *cis vregiers*, *chius dius*, *ames* (amatus), *loes* (laudatus), *lies* (laetus); *Li eure puist estre maudite* / *Que*

*poures hom fu conceus!; uns angles / Qui fust . . . venus dou ciel; nuls lius ne fu si rices; Narcissus fu uns damoisiaus; Mout est fols li hom qui est cices (Fr. chiches); Et je [suis] ses hons lieges entiers; C'est cils à cui est cis gardins; Chou est li roumans de le rose.*

Another likely proof that Harvard A was copied not later than the first half of the fourteenth century is the fact that the possessive adjective *leur* is not once written with an *s* in the plural; for example, *leur losenges, leur vois, leur taisnieres, de leur maisnies*.<sup>61</sup>

## YALE A

Manuscript on vellum, written in a Gothic hand. Folio. 114 ff., numbered in pencil. 316 × 207 millimeters. 2 col., 36 lines to the col. First line of fol. 2: *Semblot bien estre courouseie [sic]*. The text is in black ink, somewhat faded in the first score of folios; rubrics; large initials in red and blue alternately; paragraph marks some in blue and some in red; first letter of verses colored yellow. Fol. 42, 43, and 44 have been slashed and mended. Bound in crushed red morocco, stamped in gold, inside dentelle, gold edges, by Rivière. Fourteenth century. Yale University Library, Z 111.015.

The manuscript is of little worth. It contains only 16272 verses of the *Roman de la Rose*. Guillaume de Lorris' poem has been reduced, by clumsy abridging, from 4058 to 1312 verses. After the first 180 verses, there are many omissions. For example, after a mutilated description of five of the ten paintings on the wall of Déduit's garden, the scribe stopped in the middle of the description of Envie (verse 264 in the Langlois edition), abandoned the wall paintings entirely, and jumped to the description of Déduit (verse 807). On account of numerous omissions, Guillaume de Lorris' poem is often incomprehensible. The copyist was careless: plural verbs with singular subjects are common; frequently a verse of a couplet is wanting; defective lines and lines devoid of sense abound. The copyist clearly tried to reduce Guillaume de Lorris' poem to a minimum; he

<sup>61</sup> *Leur* remained invariable until the end of the thirteenth century. See Schwan-Behrens, *Grammaire de l'ancien français*, trad. par Oscar Bloch, 3<sup>e</sup> ed., Leipzig, 1923, § 328<sup>2</sup>.

wished to retain just the number of verses necessary to serve as an introduction to Jean de Meun's work.

Of Jean de Meun's poem only 14960 verses are given. Of the 2762 verses that are missing, 2509 are accounted for by the fact that seventeen folios (verses 8242-10751) are wanting in the manuscript between folios 39 and 40. Omissions of a few lines here and there account for the other missing lines. It is evident that the scribe or his employer regarded Jean de Meun's poem as the important part of the *Roman de la Rose*.

Inside of front cover, "Bequest of Joseph J. Cooke, 1883."<sup>62</sup>

Three modern flyleaves of vellum, blank.

Fol. 1 r°, *C'est le rommant de la rose*.

Maintes gens dient que en songes  
N'a se fables non et menconges.

Fol. 10 v°, *Ci comence mestre Joh de Meun apres Guille de Lorris*.

Se je pers vostre bien veillance,  
Quar je n'ay mais ailleurs fiance.

. . . . .  
Et si l'ai je perdue espoir,  
A pou que ne m'en desespoir.

Fol. 114 v°, end of Jean de Meun's poem.

Ainsi oi la rose vermeille.  
Atant fu jour et je m'esveille.

*Explicit.*

Two modern flyleaves of vellum, blank.

Yale A, so far as Guillaume de Lorris' poem is concerned, belongs to Group II of the manuscripts of the *Roman de la Rose*. Verses 109-110 are as follows:

<sup>62</sup> Joseph J. Cooke was a native of Providence, Rhode Island. After engaging in the dry-goods business in New York City for several years, he removed in 1849 to San Francisco, where he became one of the pioneers who laid the foundations of that city. In 1854 he gave up his mercantile business in San Francisco and returned to Providence, where he died in July, 1881. During the last ten years of his life, he collected a library of more than 20,000 volumes, which was sold at auction in March, October, and December, 1883. See *Catalogue of the Library of the Late Joseph J. Cooke . . .*, Providence, 1883. It is not known who owned Yale A before it came into Cooke's possession.

Je nen met lors ne rois ne contee  
 D'autre part il est plus grant loütee  
 D'un fil de roi si estoit nices  
 Et plains d'oustrages et de vices  
 Que al iert fil d'un charretier  
 D'un parochier ou d'un sautier  
**C**ertes plus seroit honorable  
 A grantain le bon & l'atable  
 Quel fust d'un coart engendrez  
 Qui fust au feu touz encendrez  
 Que ne seroit al iert coart  
 Et fust les jeres venoart

**M**es sanz faille ce n'est pas fable  
 La mort d'un prince e pl<sup>e</sup> notable  
 Que n'est la mort d'un paisant  
 Quant len le receut mort grant  
 Et plus long en vont les paroles  
 Et por ce audent les gens foles  
 Quant il ont veu les cometes  
 Quel soient por les princes fetes  
 Mes al mect iames rois ne princes  
 Par roiaumes ne par provinces  
 Et fussent tant pareil en terre  
 Fussent en pes fussent en guerre  
 Si seroient li cors celestres  
 Si leur temps les cometes estre  
 Quant es regars se receuroient  
 Por quil eust en lair maniere  
 Qui leur peust a ce soffire

**D**ingous volans & estancelles  
 Pour y lair sembler escheles  
 Qui des cieulx en chaur descendant  
 Si ce les foles gens entendent  
 Pas raisons ne puent pas veoir  
 Que mens puisse du ciel cheoir

Car ouciel un tens courisable  
 Tant est fort et ferme & estable  
 Il ne reloitent pas empaintes  
 Por quel soient delors empaintes  
 Re tens ne les porroit quaster  
 Il ne leuroient tens jaster  
 Tant fust courue ne ysable  
 Et mect eshoir escurable  
 Lors mis sanz faille len y passent  
 Mes n'est empainent ne ne quassent

**L**es chaus estez les fros yuers  
 Pour il y leuz regars diuers  
 Et four les nous et four les greles  
 Que leur gorfes aient greles  
 Et mains aures impressions  
 Si clont leur apotions  
 Et selonc ce quil tantrelloignent  
 Ou sapressent ou se oioignent  
 D'o naut lyne souent se moient  
 Quant es cieulx les eschies vienent  
 Et audent estre man hault  
 Des regars qui leur sont hault  
 Des planetes deuant veues  
 D'o la rois perdent les veues  
 Mes ce les aules enleuent  
 Ja de tens ne len edueuent

**E**t par loherdes de vus  
 Les outes de mer ellenant  
 Pour les flos aus nues deher  
 Pour esfour la mer apaiser  
 Quel n'est telle quele ose grandir  
 Et les flos fire rebondir  
 Mes celi que y estrouit  
 Les fer la lune ades monoir  
 Et les fer aler et venir  
 Et est mens qui ce pult retener



Descendoit l'iave grant et roide,  
Clere, bruiant et aussi froide.

The word *bruiant*, according to Langlois, is common to five families of Group II (*J, K, L, M, N*). Verses 109-110, in the form quoted above, are peculiar to five members of Family *J* (*Ja, Je, Jo, Ju, Jb*).<sup>63</sup> That Yale A is related to *Ja* and *Je* is shown by the following readings: v. 149, *Laidement yert appareillée*; v. 150, *Et si estoit entourtillée*; v. 163, *Moult fut saïge et bien sot pourtraire*; v. 848, *bouche par couvenant*; vv. 2591-92, *esmay: m'en esmay*.<sup>64</sup>

In the case of Jean de Meun's poem, Yale A also belongs to Group II. Between verses 8178 and 8179 the following interpolation occurs:

Et ceulx qui povres aparront  
Peres et freres les harront.<sup>65</sup>

There are in Yale A three other variants peculiar to Group II: (a) between verses 4400-4401, the "sorte de définition de l'amour, en forme de litanie, en 106 vers," mentioned in note 34, above; (b) between verses 11222-23, an interpolation of 152 verses concerning the right to hear confessions granted to Faux-Semblant; <sup>66</sup> (c) the reduction of verses 14169-74 to the following two verses: *Car li dui amant ont tel honte / Quant li dieux tindrent d'eus leur conte*.<sup>67</sup>

<sup>63</sup> Langlois, *Les Manuscrits du Roman de la Rose*, pp. 266 ff. Verses 2835-2867 inclusive, of importance in classifying the manuscripts, are wanting in Yale A.

<sup>64</sup> On account of the mutilated condition of Yale A, the other peculiarities of *Ja* and *Je* mentioned by Langlois (*Manuscrits* . . ., p. 270) are missing.

<sup>65</sup> The wording of these two verses differs somewhat from that found in most of the manuscripts of Group II. See above.

<sup>66</sup> Version 7° in Langlois, *Manuscrits* . . ., p. 430.

<sup>67</sup> Langlois does not include this reading in his list of the readings of these two lines (*ibid.*, pp. 431-432). The other variants peculiar to Group II mentioned by Langlois (verses 9628 and 15015-16) are wanting in Yale A. See Langlois, *ibid.*, pp. 425 and 432-434.—I shall not venture to assign the Yale manuscript of Jean de Meun's poem to a definite family of Group II. It has certain general characteristics of various families (*J, K, L, M, N*), but it has not the particular characteristics of any single family. No sooner does a clue to its classification present itself than it is upset by a contradictory clue. Langlois speaks of "quelques manuscrits, qu'on ne pourrait rattacher sans inconvénient à l'un plutôt qu'à l'autre des différents groupes entre lesquels ils font la navette" (*ibid.*, p. 236). This observation is applicable to Yale A.



The language of Yale A is that of Ile de France. There are a few dialectal forms—for example, *mantiau*, *chastiau*, *religious*, *malicious*, *sunt*, *tumbé*, *jones* (Fr. *juenes*), *avet* (frequently for *avoit*), *follaige*, *vollaige*, *il est mes sires* / *Et je sis* (Fr. *ses*) *hons liges entiers*.

That the date of Yale A is the fourteenth century is shown by the chirography,<sup>68</sup> and especially by certain morphological phenomena. Although a distinction of cases in masculine nouns, adjectives, articles, and participles is the rule throughout the manuscript, there are some confusions of accusative and nominative. For example, nominative singular: *li cuer*; *l'yver*; *tout le monde* beside *touz li mondes*; *A elle se tint un chevaliers*; *li brandon*; *le feu* beside *li feus*; *mon cuer*, *ton cuer*, *son cuer* beside *mes cuers*, *tes cuers*, *ses cuers*; *mal feu l'arde*; *come bon pelerin* / *Hastans, fervans et enterin* / *De cuer come fins amoureux*; *argent fin*; *Ne fu formé Adam jadis*; *je suis livré*; *li dieu*; *Je fu foul*; *Onques son hons esté n'eusses*; *li bon lecherres*; *Dangier, li oribles maufes*; *Pymalion, li deceus*; *Cerberus, le portier d'enfer*; *nul* beside *nus*; *chascun* beside *chascuns*; *cilz rommant*. Nominative plural: *les cuers*.

The possessive adjective *leur* appears in the plural now with *s*, now without; for example, *leurs amis*; *Se touz leurs biens perdus avoient*; *Leurs cuers, leur cors et leurs pensées*; *leur apositions*; *leur chevaus*; *leur manches*; *leur toisons*; *leur servises*.

#### HARVARD B

Manuscript on paper, written in a Gothic hand. Folio, sewed. 107 ff., unnumbered. 383 × 285 millimeters. 2 col., from 47 to 53 lines to the col. The first and the last folios are wanting: the text begins with verse 169, and ends with verse 21734. First line of fol. 3 (fol. 2 in the present state of the manuscript): *Ains ne fine de trespasser*. The last 17 folios are in a different hand from the preceding folios. "The writing is in a watery, yellowish ink, occasionally retouched with black; the first letters of all verses are colored orange, and the capitals beginning paragraphs are outlined in red."<sup>69</sup> The manuscript

<sup>68</sup> For the chirography, see the photostat copy of a folio of the manuscript.

<sup>69</sup> Catalogue of Harvard University Library.



is now bound in a manila cover. Circa 1475. Harvard University Library, MS. Fr. 14F.

The manuscript is a poor one. It is written in a coarse hand with poor ink on inferior paper; it contains numerous false readings, and is marred still further by lacunae from 1 to 184 lines in length.

Four flyleaves—the first of vellum—precede the text. Flyleaf 1 r° is so worn that only a Latin word here and there is legible. Flyleaf 1 v°, a legal document of the second half of the fifteenth century, in French. Flyleaves 2 r° and v°, and 3 r°, *essais de plume* and other insignificant matters (rude pen sketches, the word *ALUOLANI*, a heart pierced by an arrow, a poem of twenty-four verses which begins *En ung desert ou nul n'abile*, etc.). Flyleaves 3 v°, and 4 r° and v°, blank.

Fol. 1 r°, *Le Roman de la Rose*, without title.

Après fut painte Convoitise,  
C'est celle qui les gens atise.

Fol. 21 r°, in a modern hand, *Explicit Guillaume de Lorris*.

Si je perds vostre bienveillance,  
Car je n'ay mais ailleurs fiance.

Fol. 21 r°, beginning of Jean de Meun's poem.

Et si l'ay je perdue espoir,  
A peu que ne me desespoir.

Fol. 107 v°, abrupt ending of Jean de Meun's poem.

Qu'onques nul malgre ne m'en sut  
Li doulx qui nul mal n'y pensoit.

Harvard B contains many emendations in black ink in a later hand. In the margins there are a number of notes in pencil in a modern hand, referring either to missing verses or to Méon's edition of the *Roman de la Rose*. In the margins of the first ninety folios, in the same hand as the text, occur frequently the names of ancient writers: Homer, Plato, Theophrastus, Cato, Juvenal, Lucan, Livy, Suetonius, and others.

Harvard B, like Harvard A, entered Harvard University Library on September 2, 1878. It was purchased at the Medlicott sale for \$17.50. In the Medlicott catalogue (see above), it bears number 2728. Nothing is known concerning the history of the manuscript before it became the property of Medlicott.

Harvard B, so far as Guillaume de Lorris' poem is concerned, belongs to Group II of the manuscripts of the *Roman de la Rose*, that is, to those manuscripts, which, in verses 2835-2867 inclusive, mention three guardians of the roses (Male Bouche, Honte, and Jalousie).<sup>70</sup> In Group II, Harvard B is related to Family L, as is shown by an examination of the false readings of Family L given by Langlois in the variants to his edition of the *Roman de la Rose* and in *Les Manuscrits du Roman de la Rose*.<sup>71</sup>

In the case of Jean de Meun's poem, Harvard B also belongs to Group II, Family L.<sup>72</sup> There is, however, one notable difference between Family L and Harvard B: the latter does not contain the two-line interpolation between verses 8178 and 8179 (*aparront: harront*; see above). If it is borne in mind that, in Harvard B, from beginning to end, many verses are wanting, the omission of the *aparront: harront* interpolation need not invalidate my classification of Harvard B.<sup>73</sup>

Concerning Family L, Langlois says:

"De tous les manuscrits de II, réunis en une seule famille par des fautes communes, le groupe L est le seul qui puisse être considéré comme homogène, le seul, par conséquent, qui puisse concourir utilement, avec les différentes familles de I, à la reconstitution de la leçon originale. Le grand nombre de ses membres, plus encore que la fidélité et l'ancienneté de quelques-uns, permet de retrouver son texte."<sup>74</sup>

<sup>70</sup> Harvard B reads: Or sont aux rouses garder trois, / Pour ce [que] nul sans leur ottroi / Ne rouses ne boutons n'emport.

<sup>71</sup> *Manuscrits* . . . , pp. 265 ff.

<sup>72</sup> This opinion is based on a careful examination of the variants in the Langlois edition of the *Roman de la Rose* and on a study of the following pages in Langlois' *Manuscrits* . . . : 425-435 (*Subdivisions du groupe II*); 439-440 (*Liste de fautes spéciales à L*).

<sup>73</sup> Cf. Langlois, *Manuscrits* . . . , p. 265: "Une interpolation est la base la plus fragile d'un classement de manuscrits."

<sup>74</sup> Langlois, *Roman de la Rose*, I, 54-55.



HARVARD B

Folios 90 verso and 91 recto  
Chirography of the two copyists



If, then, Harvard B is a member of Family *L*, which, in Langlois' opinion, is at least a useful family of manuscripts, why is Harvard B not a useful manuscript? Merely because it is not old enough. By 1475, the approximate date of Harvard B, the *Roman de la Rose* had been copied and recopied so many times, and so many errors had crept in with each successive copy, that recent manuscripts had departed too far from the original version to be trustworthy. In determining a text for his edition of the *Roman de la Rose*, Langlois showed excellent judgment in eliminating all manuscripts of the fifteenth century and even some of the end of the fourteenth century.

In Harvard B is to be found nearly every blemish that it is possible for a scribe to introduce into a manuscript. In several instances the readings are devoid of sense. The copyists often omitted entire verses, leaving the space blank; still oftener they began a verse and then stopped after writing a word or two.<sup>75</sup> Errors are occasionally due to the fact that the fifteenth century scribes changed the language, especially in the rimes: for example, in the earliest manuscripts the rime is *acueil: recueil* (verses 2807-08). In Harvard B the rime is *acueil: reçoï*.<sup>76</sup> More than once a verse is given, but the verse with which it rimes is lacking; for instance, verse 175 is omitted: *emblem* (verse 176) rimes with nothing. And so on. The only possible explanation of so many imperfections is that the copyists had before them a defective or illegible manuscript. There is considerable evidence that the copyists were not unintelligent craftsmen.

Linguistically, Harvard B is of no special interest. The language is that of Ile de France. The only dialectal peculiarities are the following: V.L. tonic free *au*, and tonic or atonic free open *o*, before intervocalic *s*, sometimes become *ou* (*chouse, ouse; rouse, rousier*); in a few cases V.L. tonic checked open *o* becomes *ou* (*coul, 'neck'*).<sup>77</sup> Since these phenomena are found in several dialects, it is impossible to derive from them

<sup>75</sup> Most of the missing verses and parts of verses were inserted in a later hand and in blacker ink. However, there are still some verses that have never been inserted or completed; the space originally left for them is still blank.

<sup>76</sup> The rime *matire: tire* becomes in Harvard B *matière: tîre* (verses 16107-08).

<sup>77</sup> These peculiarities are common to both scribes.

evidence that will aid in determining the region from which the copyists came originally.

That the manuscript was probably copied in Paris or its immediate vicinity (perhaps at Saint-Denis) is shown by the contemporary legal document which serves as the first flyleaf. This document mentions the *Chastellet*, the *religieux*, *abbé*, *et couvent de Saint-Denis*, the *couvent de l'église de Saint-Denis en France*, the *abbé de Saint-Denis*, the *prévost du Lendit*, and a number of *huissiers* and *procureurs* of the Parlement of Paris.<sup>78</sup>

That the date of Harvard B is *circa* 1475 is proved by the chirography and by linguistic evidence;<sup>79</sup> also by the occurrence in the above-mentioned legal document of the names of contemporary members of the Parlement of Paris. Among the men named are *maistre Jehan le Moynes*, *procureur en parlement*, and *Jehan de la Barre*, *huissier de parlement*. Jean Lemoine died on January 18, 1479; on September 7, 1476, he furnished bail for his clients "Jacques de Thou, avocat au parlement, et son clerc Nicolas Gaudon."<sup>80</sup> Jean de la Barre became *huissier* in 1454, and resigned in 1482.<sup>81</sup> Étienne Bonnet is also named in the document. On June 5, 1479, on August 9, 1482, and on April 30, 1490, he was *huissier de parlement*; he died in 1492.<sup>82</sup>

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<sup>78</sup> The legal matters involved in the document are of no interest or importance.

<sup>79</sup> For the chirography, see the photostat copies of two folios of the manuscript. To give here the linguistic evidence would be to summarize the peculiarities of Francian about 1475.

<sup>80</sup> Félix Aubert, *Histoire du parlement de Paris de l'origine à François I<sup>er</sup>* (1250-1515), Paris, 1894, I, 227, note 4; I, 213, note 2.

<sup>81</sup> *Ibid.*, I, 38, note 4; I, 255, note 2.

<sup>82</sup> *Ibid.*, I, 259, note 3; I, 254, note 4; I, 259, note 6.

## FRENCH SOURCES OF WILDE'S *PICTURE OF DORIAN GRAY*<sup>1</sup>

TWO of Wilde's characters, the enigmatical and sinful Dorian Gray, and the paradoxical and diabolical Lord Henry, have become so mixed with their creator in the popular mind that it is difficult to discover where one begins and the other leaves off. Such a confusion, however, seems unjustifiable in the light of facts; and it is therefore the purpose of this study to determine to what extent *The Picture of Dorian Gray* is in reality autobiographical, and to what extent it can be definitely attributed to other sources.

Among those who have identified the shadowy, unknown sins of Dorian Gray with their own conception of the evil deeds practised by Wilde himself, we note Lady Gargiles writing as follows:

"... l'auteur s'est peint lui-même, dit-on, dans ce livre. . . . Vous savez qu'Oscar Wilde était d'une grande beauté et qu'il conserva cette beauté, d'une façon presque miraculeuse, pendant des années. . . . Mais quelle nature assoiffée de plaisirs, de jouissances, de sensations! Rien ne l'arrête, pas même le crime."<sup>2</sup>

In opinions of this kind, imagination is running away with the facts, as could be demonstrated by comparing the story of Dorian's life with any one of the biographies of Wilde. What the public does not know about Wilde's private life, and what it can only infer about the sins of Dorian Gray, it assumes to be identical. This is fallacious reasoning, as all unknown things are not necessarily equal or identical.

For the tendency to identify Lord Henry with Oscar Wilde, there is possibly more excuse. A striking resemblance between

<sup>1</sup> In the preparation of this paper I am indebted to Dr. Gustave L. van Roosbroeck for proposing the subject, and for many valuable suggestions and criticisms. I am likewise indebted to Professor Arthur H. Nason, under whose direction the study was originally prepared.

<sup>2</sup> Lady Gargiles, *Petit Essai sur le 'Portrait de Dorian Gray,'* Paris, 1917, p. 6.



the two is found in their conversation. Lord Henry was always brilliantly paradoxical; so was Wilde. But it can not be maintained that because the author has made Lord Henry the mouthpiece of his own paradoxes, he has for that reason identified himself entirely with his puppet; for Wilde indiscriminately makes nearly all of his characters speak in paradoxes on one occasion or another. The only other possible identification of the two would be an identification of their characters or of the events of their lives; but these are not similar, as can be proved from any biography of Wilde.

Sherard, in his *Life of Oscar Wilde*,<sup>3</sup> dismisses the autobiographical theory by explaining that at the time when *The Picture of Dorian Gray* was written Wilde was badly in need of money. The editors of *Lippincott's Magazine* asked him to write a serial story for them, and he accepted and wrote *The Picture of Dorian Gray*. At such a time, Sherard maintains, when Wilde was not yet established in public esteem and when he was in need of funds, he would not have risked his reputation by flaunting before the public even a suggestion of his private life.<sup>4</sup> This opinion of Sherard is consistent with what is known of Wilde's pride and vanity, and seems further substantiated by his overwhelming shame when he was released from prison.

But if it were not in Wilde's interest to portray his own life in a serial novel, if it were not in his nature to do so, it was even more fundamentally not in his theory and practice of art to do it. When *The Picture of Dorian Gray* was first reviewed in the *St. James Gazette*, the chief objection to the story was that it was not realistic; that no such person as Dorian could exist.<sup>5</sup> In reply to the *Gazette's* criticism, Wilde wrote that of course no such person ever existed; that if such a person had ever existed he would not be worth writing about. And he continues:

<sup>3</sup> Robert H. Sherard, *Life of Oscar Wilde*, N. Y., 1906, p. 305.

<sup>4</sup> Gide quotes Wilde as saying, "They [my plays] are nearly all the results of a bet. So was *Dorian Gray*. I wrote that in a few days because a friend of mine declared that I could not write a novel. Writing bores me so." A. Gide, *Oscar Wilde, A Study*, Oxford, 1906, p. 49. This in no way contradicts Sherard's statement, as when *Lippincott's Magazine* made the offer to Wilde, a friend may have doubted his ability to complete a novel, and the bet may have resulted.

<sup>5</sup> *St. James Gazette*, London, June 25, 1890 [Book Review].



"The function of the artist is to invent, not to chronicle. There are no such people [as in *Dorian Gray*]. If there were, I would not write about them. Life by its realism is always spoiling the subject-matter of art. The supreme pleasure of literature is to realize the non-existent."<sup>6</sup>

He also states in the preface to his work that "to reveal art and conceal the artist is art's aim."<sup>7</sup>

Other critics also refused from the first to read the author into his characters. Notable among them was Walter Pater, who wrote: "It should be said, however, in fairness, that the writer is impersonal: seems not to have identified himself entirely with any one of his characters."<sup>8</sup>

Of course something of the life of any author may creep into his writings. His books, even when pure fiction, embody his ideas and reflect his interests; and his interests and ideas determine the type of literature that he produces. His works may be called the biography of his dreams, but that does not make biography in the ordinary sense of the word, and *The Picture of Dorian Gray* can not be considered autobiographical in any literal sense.

If, then, *The Picture of Dorian Gray* is not autobiographical, is it merely the product of the imagination, or has it a definite relation to other literature? Has Wilde been influenced by literary examples, and if so, by which ones?

That Wilde was a *littérateur* can hardly be denied. Not much work has been done with regard to his sources, but Ernst Benz has shown at length the influence of Pater and of Arnold on him, and so no attempt will be made here to add to what he has done so well.<sup>9</sup>

Richard Le Gallienne refers to other influences on Wilde as follows:

"It was certainly significant, and of good omen, that Wilde, while echoing Keats and Swinburne, as was to be expected, was evidently much more under the influence of such austerer

<sup>6</sup> Oscar Wilde, *St. James Gazette*, Lo., June 26, 1890 [Letter].

<sup>7</sup> Oscar Wilde, *The Picture of Dorian Gray*, Mod. Lib. Ed., N. Y., p. 7.

<sup>8</sup> Walter Pater, *Sketches and Reviews*, N. Y., 1919, p. 130.

<sup>9</sup> Ernst Benz, *The Influence of Pater and Matthew Arnold in the Prose Writings of Oscar Wilde*, Gothenburg, 1914.

poets as Milton, Wordsworth, and Matthew Arnold. Indeed, throughout all his writing to the end, such bracing influences as theirs are always present. The stern marble masters of Greece and Rome, and those in modern literature who have been most modeled upon their style and vitalized by their spirit—these, with the Bible and Shakespeare, were always the sustaining influences behind all Wilde's intellectual vagaries and excursions into the exotic and bizarre."<sup>10</sup>

Quotations like this one from Le Gallienne could be multiplied without number, but from this one it will be seen that the field is immense, and cannot be completely covered in one paper. It has therefore been necessary to limit the investigation to a consideration merely of the immediate French sources generally attributed to the book, and to the *portrait* phase of the story.

Pater, in his review of the book, wrote, "Mr. Wilde's work may fairly claim to go with that of Edgar Poe, and with some good French work of the same kind, done, probably, in more or less conscious imitation of it."<sup>11</sup> In the *Athenaeum*, we find the inspiration for *Dorian Gray* attributed possibly to Balzac's *La Peau de Chagrin*.<sup>12</sup> And Arthur Ransome wrote: "It would be possible . . . to find in *Dorian Gray* a parallel to *Mademoiselle de Maupin*."<sup>13</sup> And again, "The eleventh chapter is a wonderful condensation of the main theme of *À Rebours*."<sup>14</sup> These various statements will perhaps warrant some brief verifying.

The similarity between *Dorian Gray* and *Mademoiselle de Maupin*<sup>15</sup> is hard to see. There is nothing particularly elusive about the latter work. It is frankly the story of a young girl who wants to find out about men as they really are, and who finds out what she wishes to know. It is a very frank love story. *Dorian Gray*, on the contrary, is a book in which there is practically no love-theme, and the kind of experiences which Dorian has is left largely to the imagination of the reader. There is also a difference between the spirit of the two books. *Mademoi-*

<sup>10</sup> Richard Le Gallienne, *The Coming Back of Oscar Wilde*, *Munsey's Magazine*, V. 66, 1919, p. 263.

<sup>11</sup> Pater, *op. cit.*, p. 133.

<sup>12</sup> *Athenaeum*, no. 3322, June 27, 1891. [*Novels of the week*.]

<sup>13</sup> Arthur Ransome, *Oscar Wilde, A Critical Study*, London, 1912, p. 105.

<sup>14</sup> *Ibid.*, p. 105.

<sup>15</sup> Théophile Gautier, *Mademoiselle de Maupin*, Paris, 1835.

*selle de Maupin* is not a moral book; there is nothing in it "pertaining to action with reference to right or wrong, and obligation of duty."<sup>16</sup> *The Picture of Dorian Gray*, on the contrary, is a novel in which the moral is ever present. Oscar Wilde, himself, wrote on this point regretfully: "Alas! they will find that it is a story with a moral."<sup>17</sup> And Pater wrote:

"His story is also a vivid, though carefully considered, exposure of the corruption of a soul, with a very plain moral, pushed home, to the effect that vice and crime make people coarse and ugly."<sup>18</sup>

Herein lies the third incompatible difference between *Mademoiselle de Maupin* and *The Picture of Dorian Gray*. Not only are the themes of the two books different, not only is their style different, but their very spirit is different.

This brings us to a consideration of the statement that the idea of *Dorian Gray* may have been suggested by Balzac's *La Peau de Chagrin*. The idea back of Balzac's work is quickly given in the words of Raphael who is the hero of the book, and of the old man who gives him the ass's skin. Raphael exclaims early in the first chapter, "je veux vivre avec excès! . . . j'ai besoin d'embrasser les plaisirs du ciel et de la terre dans une dernière étreinte, pour en mourir."<sup>19</sup> And the old man replies, "vos volontés seront scrupuleusement satisfaites, mais aux dépens de votre vie."<sup>20</sup> Then follow the fulfillment of the wish and its attendant consequences, in which the gradual destruction of Raphael is symbolized in the "racornissement du cuir."<sup>21</sup> In *The Picture of Dorian Gray* we find a similar idea; Dorian is pictured as indulging in most unspeakable excesses, and the portrait emblem of his conscience symbolizes the destruction of his soul, which he watches with terror even as Raphael watched the shrinking of the skin. The similarity between the two ideas is apparent, but for that reason it cannot

<sup>16</sup> Funk and Wagnalls, *Desk Standard Dictionary*, N. Y., 1917, p. 514.

<sup>17</sup> Oscar Wilde, *St. James Gazette*, London, June 26, 1890 [Letter].

<sup>18</sup> Pater, *op. cit.*, p. 132.

<sup>19</sup> Honoré de Balzac, *La Peau de Chagrin*, Nelson Ed., Paris, 1910, pp. 51-2.

<sup>20</sup> *Ibid.*, p. 52.

<sup>21</sup> *Ibid.*, p. 307.

be maintained conclusively that *La Peau de Chagrin* was the direct source of *The Picture of Dorian Gray*. We know that Balzac was one of Wilde's favorite authors, but the idea behind *La Peau de Chagrin* is too common in literature for us to say definitely that it was the inspiration of *The Picture of Dorian Gray*. The writer in the *Athenaeum* has well qualified his statement by saying that it *may* have been suggested by *La Peau de Chagrin*. There are not here any definite criteria by which the latter work can be proved to be Wilde's direct inspiration.

Ransome's statement that the eleventh chapter of *Dorian Gray* is a wonderful condensation of the main theme of *À Rebours* is the next in order of consideration. *À Rebours*<sup>22</sup> is a book the existence of which could hardly have remained unknown to Oscar Wilde in view of his keen interest in French literature of this nature. The reader will recall that in the tenth chapter of *Dorian Gray*, Dorian in a moment of boredom had sent to Lord Henry for a book. The book arrived, and Dorian never escaped from its influence. "And, indeed, the whole book seemed to him to contain the story of his own life, written before he had lived it."<sup>23</sup> Here seems to be rather clear evidence that Oscar Wilde did have in mind some special book when he was writing *The Picture of Dorian Gray*, and the question is whether or not this book was *À Rebours*.

In the eleventh chapter of *Dorian Gray*, which Ransome calls such a wonderful condensation of *À Rebours*, we find the same *type* of thing done that Huysmans has done, rather than a *condensation* of what he has done. For instance, in *The Picture of Dorian Gray*, we find Wilde referring to the seventh chapter of the poisonous book, in which the author tells how the hero, "crowned with laurel, lest lightning might strike him, had sat, as Tiberius, in a garden at Capri, reading the shameful books of Elephantis, while dwarfs and peacocks strutted round him, and the flute-player mocked the swinger of the censer."<sup>24</sup> There is no such account of des Esseintes in *À Rebours*, and yet

<sup>22</sup> Joris-Karl Huysmans, *À Rebours*, Paris, 1884; G. L. van Roosbroeck, *Huysmans, the Sphinx: The Riddle of 'À Rebours'*, ROMANIC REVIEW, XVIII, 1927, pp. 306-328.

<sup>23</sup> Wilde, *op. cit.*, p. 148.

<sup>24</sup> *Ibid.*, p. 167.

the character des Esseintes could easily have done just this thing. The details are different, but the spirit is the same.

Besides the close resemblance in spirit between *The Picture of Dorian Gray* and *À Rebours*, there is a striking resemblance between the two leading characters, des Esseintes and Dorian; and Wilde's brief description of the book which had poisoned Dorian is so exact a description of *À Rebours* that it seems hardly probable he could be referring to any other work. He writes:

"It was a novel without a plot, and with only one character, being, indeed, simply a psychological study of a certain young Parisian, who spent his life trying to realize in the nineteenth century all the passions and modes of thought that belonged to every century except his own, and to sum up, as it were, in himself, the various moods through which the world-spirit had ever passed, loving for their mere artificiality those renunciations that men have unwisely called virtue, as much as those natural rebellions that wise men still call sin."<sup>25</sup>

The three most prominent distinguishing characteristics of *À Rebours* are just those attributed by Wilde to the poisonous book: (1) a novel without a plot; (2) a novel with only one character; (3) a novel which is a psychological study of a certain type of temperament possessed by a young Parisian. And no other book answers so clearly to this description. Des Esseintes in *À Rebours* is clearly the prototype of Dorian Gray, who admitted that the hero of the poisonous book, "the wonderful young Parisian, in whom the romantic and the scientific temperaments were so strangely blended, became to him a kind of prefiguring type of himself."<sup>26</sup>

The difference between *The Picture of Dorian Gray* and *À Rebours* lies in the multiplication of characters, the addition of a plot, and the subtraction of the physical incapacity of the hero brought about in des Esseintes by his excesses and heredity, but spared to Dorian by his double existence, the portrait suffering, instead of him.

This brings us then to the portrait phase of our story, and Pater's comparison of our author with Poe. As Pater wrote in his review of the book, "the novel's interest turns on that very

<sup>25</sup> *Ibid.*, p. 146.

<sup>26</sup> *Ibid.*, p. 148.

old theme . . . of a double life: of Doppelgänger."<sup>27</sup> The theme of the Doppelgänger is perhaps too old to trace definitely to its sources, but it will not be amiss to recall the reader's attention to some of the phases of this theme in the last century. *The Strange Case of Dr. Jekyll and Mr. Hyde*<sup>28</sup> is one of the best known examples. In that story Dr. Jekyll was able to give predominance to his evil ego by swallowing a chemical mixture, and could restore the predominance of his righteous ego by the same means. In *The Picture of Dorian Gray*, the soul or conscience of Dorian was permanently separated from him, and its corruption was revealed in his portrait while he retained the beauty of youth and innocence. In viewing the ravaged portrait one day, he asked himself, "Was there some subtle affinity between the chemical atoms that shaped themselves into form and colour on the canvas, and the soul that was within him?"<sup>29</sup> Wilde in his story has permanently separated his hero and his hero's conscience, but he thought of no more plausible way of effecting this than Stevenson did in obtaining the transformation of his hero by resorting to chemistry.

Two other stories of the Doppelgänger come readily to mind: *William Wilson*, by Edgar Allan Poe,<sup>30</sup> and *Die Elixire des Teufels*, by E. T. A. Hoffmann.<sup>31</sup> Palmer Cobb has shown that Poe's *William Wilson* has Hoffmann's story for its direct source,<sup>32</sup> but only Poe's story will be considered here. There is one passage in *William Wilson* which is so like Wilde's handling of the Doppelgänger theme that it clearly indicates the connection between the work of Wilde and that of Poe. It is as follows:

"A large mirror, it appeared to me, now stood where none had been perceptible before; and, as I stepped up to it in extremity of terror, mine own image, but with features all pale and dabbled in blood, advanced, with a feeble and tottering gait, to meet me.

<sup>27</sup> *Op. cit.*, p. 132.

<sup>28</sup> Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, London, 1886.

<sup>29</sup> *Op. cit.*, p. 112.

<sup>30</sup> Edgar Allan Poe, *Tales of the Grotesque and Arabesque*, Phila., 1840.

<sup>31</sup> E. T. A. Hoffmann, *Die Elixire des Teufels*, Germany, 1815.

<sup>32</sup> Palmer Cobb, *The Influence of E. T. W. Hoffmann on the Tales of Edgar Allan Poe*, *Studies in Philology*, Chapel Hill, N. C., V. 3, 1908.



—It was my antagonist—it was Wilson—Not a line in all the marked and singular lineaments of that face which was not, even identically, mine own!"<sup>33</sup>

This is like the description of Dorian looking at his portrait for the last time before his death. Wilde's description is:

"A cry of pain and indignation broke from him. He could see no change, save that in the eyes there was a look of cunning, and in the mouth the curved wrinkle of the hypocrite. The thing was still loathsome—more loathsome, if possible, than before—and the scarlet dew that spotted the hand seemed brighter, and more like blood newly spilt."<sup>34</sup>

Thus even the portrait phase of *The Picture of Dorian Gray* has, if not its exact counterpart, at least its relation to other literature.

In addition to the elements of Wilde's novel which have already been discussed as taken from existing literature, Ransome has pointed out that even his descriptions are sometimes borrowed. He writes: "The original of the passage in *Dorian Gray* on embroideries and tapestries is to be found in a review of a book by Ernest Lefébure."<sup>35</sup> And Sherard writes:

"In *The Picture of Dorian Gray* there are several pages of bibliophily which would seem to indicate a knowledge of the subject, but these pages degage an odour, if not of the lamp, at least of the British Museum. As a matter of fact, from these pages, as from his descriptions of jewels, laces, garments and other collectanea which Dorian studied, Wilde availed himself of booksellers' and antiquarians' catalogues, in doing which he was merely following the example of Victor Hugo, who made a habit of collecting every trade circular that came his way, even accepting the leaflets offered to him in the streets and systematically filing these for future reference and use, where it was necessary to display technical knowledge. In this way he also acquired a reputation for omniscience."<sup>36</sup>

Besides this, it could be shown that Wilde's very philosophy has been gathered from the ages, even as his style has imitated the masters. To mention but one instance, we find Dorian,

<sup>33</sup> Poe, *op. cit.*, V. I, p. 57.

<sup>34</sup> *Op. cit.*, pp. 252-3.

<sup>35</sup> *Op. cit.*, p. 87.

<sup>36</sup> Robert H. Sherard, *The Real Oscar Wilde*, London, 1908, p. 189.

in his endeavor to work out a philosophy of life, taking over the essence of the Greek ideal.<sup>37</sup> As Wilde himself has so well said in the novel under consideration, there are

"ancestors in literature, as well as in one's own race, nearer perhaps in type and temperament, many of them, and certainly with an influence of which one was more absolutely conscious. There were times when it appeared to Dorian Gray that the whole of history was merely the record of his own life, not as he had lived it in act and circumstance, but as his imagination had created it for him, as it had been in his brain and in his passions. He felt that he had known them all, those strange terrible figures that had passed across the stage of the world and made sin so marvellous, and evil so full of subtlety. It seemed to him that in some mysterious way their lives had been his own."<sup>38</sup>

From what has been given above, it will be seen that *The Picture of Dorian Gray* is not autobiographical in the ordinary sense of the word; that it does not parallel *Mademoiselle de Maupin* in spirit, style, or theme; that it is similar to *La Peau de Chagrin*, but does not necessarily draw its inspiration from Balzac's novel; that it betrays its own principal source in referring to the "poisonous book," which is evidently *À Rebours*; and that its literary "ancestors" are as old as the Greeks and as numerous as the Doppelgänger. But one should not forget, cannot forget, in reading Wilde, what he has added of his own charm and cleverness to the sources upon which he builds his work. As Holbrook Jackson has so well said, "He mixed pure wines, as it were, and created a new complex beverage, not perhaps for quaffing, but rather a liqueur, with a piquant and quite original flavor which still acknowledged the flavors of its constituents."<sup>39</sup>

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<sup>37</sup> *Op. cit.*, p. 152.

<sup>38</sup> *Ibid.*, p. 167.

<sup>39</sup> Holbrook Jackson, *The Eighteen Nineties*, London, 1913, p. 104.



## MISCELLANEOUS

### THE STUDY OF EUROPEAN FOLKLORE SINCE 1914

#### AN ORIENTATION

##### *A. Periodicals and Collections*

IT is a matter of regret that the bibliographical aids for the study of European folklore are as yet little developed and rather unorganized when compared with the excellent facilities existing in the fields of philology and literature, both ancient and modern. In fact, outside of the bibliography of Hoffmann-Krayer,<sup>1</sup> which is many years in arrears and moreover based upon the German concept of *Volkskunde* (of considerably wider scope than the English term "folklore"),<sup>2</sup> no attempt has been made to compile systematically all new publications and to register the yearly progress achieved. The current periodicals are then still indispensable for bibliographical purposes.

For an English-speaking public of investigators the organ of the British Folk-Lore Society, *Folk-Lore*, is probably still the most important and most useful. Its volumes have not yet reached their pre-war size, and the publication of extra volumes (a series of monographs) had to be discontinued as a consequence of the war. Several of the earlier volumes of this series, long since out of print, were reprinted recently and are now available for a moderate price.

The German *Zeitschrift des Vereins für Volkskunde* has managed to carry on, in spite of the highly unfavorable conditions following the close of the war, though none of its volumes has as yet reached its pre-war size. The periodical is indispensable for bibliographical purposes, since every publication of

<sup>1</sup> *Volkskundliche Bibliographie*. Im Auftrage des Verbandes deutscher Vereine für Volkskunde herausgg. v. E. Hoffmann, Krayer, Berlin, 1919.

<sup>2</sup> Cf. on this the remarks of Kaarle Krohn, *Die folkloristische Arbeitsmethode*, Oslo, 1926, pp. 16 ff.

some importance is at least given a brief review, usually sufficient to supply the reader with the most elementary information concerning the character, scope and value of the work. It also publishes regularly lists of articles which appeared in German folklore journals of a rather local importance and very rare in this country. Other German and Swiss periodical publications have lived through the strenuous times and are doing useful work. It is to be regretted that not more of them are to be found in American university libraries, all the more so because the subscription price is usually very reasonable.<sup>3</sup>

The excellent *Revue des traditions populaires* died during the war, with its editor, the artist and folklorist Paul Sébillot, the father of French folklore studies. In 1920 it was resuscitated and combined with the (likewise extinct) *Revue d'ethnographie et de sociologie*. It is now published under the title of *Revue d'ethnographie et des traditions populaires* and is the official organ of the *Société française d'ethnographie*. In spite of its vastly enlarged scope (clearly indicated by its title), it has published since most useful material also for European folklore.

Spain lacks as yet a folklore journal in the proper sense of the word, but the *Revista de filología española* contains a certain amount of folklore material<sup>4</sup> and gives moreover bibliographies in which folklore studies are most carefully considered.

In Portugal the *Revista Lusitana* continues publication, though it, too, is several years in arrears. It is one of the best edited philological journals of Europe and contains a good deal of purely folkloristic matter.<sup>5</sup>

In Rumania a folklore journal has just been founded.<sup>6</sup> To judge from the numbers which have been published so far and have reached me, it will render excellent service.

In Italy, the death of the great scholar and folklorist Giu-

<sup>3</sup> I refer especially to the *Hessische Blätter für Volkskunde* (Giessen), and the *Mitteilungen der Schlesischen Gesellschaft für Volkskunde* (Breslau), both excellent folklore journals.

<sup>4</sup> This is of course equally true of the *Revue hispanique* and the *Bulletin hispanique*.

<sup>5</sup> I wish to draw the attention of the readers of the *ROMANIC REVIEW* especially to an excellent collection of Portuguese tales by Bernardino Barbosa, in the recent volumes of the *Revista*.

<sup>6</sup> *Grai și suflet. Revista Institutului de Filologie și Folclor* (Bucharest).

sepe Pitre was preceded by the premature extinction of the *Archivio per lo studio delle tradizioni popolari*, in 1912. To make up for the loss, a new periodical has been founded recently;<sup>7</sup> but so far it has not assumed the importance of the *Archivio* either in quality or in quantity.

Among periodical publications recently founded but not devoted exclusively to the study of folklore, the following are yet of the greatest interest to the student of mediaeval lore and the popular traditions as embodied in the literatures of the European countries: *Archivum Romanicum* (1917), *Études italiennes* (1919), *Revue des études slaves* (1920), *Nuovi studi medievali* (1925), and *Speculum* (1926). I should also like to draw attention to a new international journal, *Litteris* (1924), devoted entirely to the reviewing of important books in the various fields of humanistic endeavor.

Folkloristic monograph series have as a rule not fared well during the war. There is really only one which has increased its general usefulness since; I refer to the *Folklore Fellows Communications*, the organ of an international society with its seat in Helsingfors, Finland. The material published in this series can hardly be overestimated; the readers of the ROMANIC REVIEW are already familiar with most of it, thanks to various reviews from the pen of the late Professor T. F. Crane.

An enterprise no less ambitious but probably equally useful is the collection *Märchen der Weltliteratur*, published by the house Diederichs in Jena, Germany. It is proposed to give selections of the most representative folk-tales from every quarter of the globe in easy German translations. So far some thirty odd volumes have appeared in print, all excellent in their kind, though one would often like to find a larger critical commentary and index of variants.

#### B. Important Books

In 1918 the third volume of the great commentary on the *Kinder- und Hausmärchen* of the Brothers Grimm by J. Bolte and G. Polívka was published, bringing to a close, temporarily at least, a truly gigantic enterprise, the most complete index of

<sup>7</sup> *Il Folklore italiano*, Naples, 1926.

folk-tale variants in existence. A fourth volume, dealing with types not found in the Grimm collection, is contemplated, but has not appeared so far.

A true storehouse of folk-tales, both European and Asiatic, is Somadeva's *Kathâ Sarit Sâgara*, of which the first English translation, the work of C. H. Tawney, has long since been out of print. It is therefore an excellent thing that a new edition of this fundamental work was begun in 1924 under the direction of Mr. N. M. Penzer;<sup>8</sup> seven volumes are in print so far and testify to the learning of the editor. When complete, the work will be an indispensable handbook for the student of folklore and general literature.

Hardly less important is the new German translation of the *Jâtakam*, terminated in 1921,<sup>9</sup> which is another receptacle of popular tales, whose early existence in India is thus proved. A collection of Arabic tales was begun by the great French scholar René Basset a short time before his death.<sup>10</sup> Three volumes have appeared so far and two others are to follow.

From the pen of the recently deceased scholar Emmanuel Cosquin, one of the leading folklorists of France, we have two posthumous works, mainly reworkings of review-articles but extremely useful.<sup>11</sup> I reviewed in 1925 the last work of P. Saintyves dealing with the tales of Perrault,<sup>12</sup> and I have spoken elsewhere in this review of a German collection of mediaeval stories of a traditional character.<sup>13</sup> Lastly, I wish to draw attention to a collection of Hebrew tales, popular and semi-popular in character, which appeared a few years ago.<sup>14</sup>

### C. *Desiderata*

As will be seen from this cursory glance, the general interest in studies of this nature is not on the wane; on the contrary, the

<sup>8</sup> *The Ocean of Story*, London, Chas. J. Sawyer, Ltd., 1924 ff.

<sup>9</sup> *Jâtakam*. Aus dem Pâli übersetzt v. Julius Dutoit, München-Neubiberg, Oskar Schloss, s.d.

<sup>10</sup> *Mille et un contes, récits et légendes arabes*, Paris, Maisonneuve, 1924.

<sup>11</sup> *Études folkloriques et Les Contes indiens et l'Occident*, Paris, 1922.

<sup>12</sup> *ROMANIC REVIEW*, XVI, pp. 187-89.

<sup>13</sup> Albert Wesselski, *Märchen des Mittelalters*, Berlin, 1925. Cf. *ROMANIC REVIEW*, XVIII, 1927, pp. 255-256.

<sup>14</sup> Moses Gaster, *The Exempla of the Rabbis*, London-Leipzig, 1924.

recent efforts made in this country and in Europe to put the study of mediaeval civilization on a firmer basis makes one hope that folklore, too, will soon come into its own, as it has in certain smaller countries, Finland, for example. It may therefore be in keeping with the plan of this survey to point out a few problems which must and will be dealt with in the near future.

In so far as the geographical method founded by the Finnish school of folklorists has furnished tangible results, it goes far to corroborate the theory of Benfey and Cosquin, that a considerable portion of European folk-tales is indeed of Indian, at all events of Asiatic, origin. As is well known, Benfey's most decisive arguments are contained in the first volume of his *Pantschatantra* (1859). Many of them have since been found wanting, others were confirmed by more recent research. All the themes discussed there are badly in need of bibliographies brought up to date. Since the volume has long since been out of print, a new edition (perhaps in English translation), thoroughly revised, annotated and provided with commentaries and bibliographies, would furnish an excellent handbook.

A number of Slavonic periodicals, especially the excellent *Česky Lid*, but also the Polish *Wisła* and a number of Russian and Little Russian folklore journals, most of them now extinct, contain material of the greatest importance for the student of mediaeval and modern civilization. The number of scholars familiar with the Slavonic dialects is as yet very small and, with the growing tendency toward specialization, is not likely to increase appreciably. Furthermore, many if not most of the journals are extremely rare in this country, whilst others are non-existent. A systematic search for generally useful material and its translation into some western tongue would therefore be of the greatest advantage and could be undertaken at a fairly moderate cost.

Lastly, there is a good deal of folkloristic material buried in the late Greek and Byzantine authors, the vast compilations of such writers as Psellus and Constantine Porphyrogenetus. Few scholars can be reasonably expected to read through the volumes of the *Corpus scriptorum historiae byzantinae* or of the *Patrologia*

*Graeca* for the sole purpose of gleaning here and there a scrap of folk-belief, an odd custom, or a jolly tale, no matter how important it may be. A short time before the war Karl Dieterich<sup>15</sup> published a sort of anthology in German translation of Byzantine writers, choosing (in accordance with the scope of the set in which the book appeared) such passages as were of bearing on the geography and ethnography of the East in mediaeval times. The same thing could and should be done from the viewpoint of folklore and the history of religions. The importance of the material thus made accessible to western scholarship could hardly be exaggerated.

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<sup>15</sup> Karl Dieterich, *Byzantinische Quellen zur Länder- und Völkerkunde*, Leipzig, 1912 (*Quellen und Forschungen zur Erd- und Kulturkunde*).

## A NOTE ON *MÁS QUE*

WHAT limited information there is to be found in grammars concerning the phrase in question receives its fullest expression in Bello:<sup>1</sup>

"Hemos visto . . . el uso comparativo de la frase *más que*. Ahora observaremos el sentido particular que se suele dar a esta frase, haciéndola equivalente de *aun dado caso que*: 'No lo acepto *más que* me rogasen con ello.' Subentendiendo la proposición subordinante se dice, 'Más que me maten': (cállase *no se me da nada, no importa*.)"

This statement, as will be seen, is by far inadequate. The phrase has several other uses much less known than that explained by Bello, though it must be confessed that many scholars are still unaware of the peculiar meaning of *más que* as pointed out in the above paragraph.

The following passage from the *Quijote*<sup>2</sup> is pertinent:

"La Torralba, que se vió desdeñada del Lope, luego le quiso bien, *mas que* nunca le había querido."

Rodríguez Marín<sup>3</sup> elucidates here as follows:

"Casi todos los editores modernos del *Quijote*, y con ellos el Sr. Cortejón, acentúan este *mas*, sin darse cuenta de que aquí *mas que* no es sino locución conjuntiva equivalente a *aunque*. Y sólo entendiéndolo así hace buen sentido la cláusula; que no lo tiene el decir *más que nunca había querido* de quien no le había querido jamás."

On the authority of Bello we may unhesitatingly disregard Rodríguez Marín's objection to the accent on *más* in the phrase

<sup>1</sup> Bello-Cuervo, *Gramática Castellana*, Chernoviz, Paris, 1903, § 1250. Hanssen (*Spanische Grammatik*, Max Niemeyer, Halle, 1910, p. 210) has little to add: "Nach M-L, Gr. III, 696, steht *aunque* für *aun sea que*. Synonyme ausdrücke sind *bien que* (Bello, § 1229; Cuervo, D. I, 872); *aun bien que*; *MÁS QUE* (Bello, § 1250); *por más que*; *altspan. pero que* (Cuervo, N. 132) . . ." Cf. also the more recent text of Rodolfo Lenz: *La oración y sus partes* (Publicaciones de la Revista de Filología Española, Madrid, 1920), § 349, p. 512.

<sup>2</sup> Part I, Ch. XX.

<sup>3</sup> *Clásicos Castellanos*, 6, p. 139.



under discussion. *Más que* in the present sense is the equivalent of *por más que* and should be translated with the usual meanings of the latter. A few examples should not be thought superfluous.

From Moreto:

"Beatriz. (To D. Diego, who insists on accompanying her.)

¿No veis que eso es necedad?

D. Diego. *Más que* sea discreción,

vos no habeis de ir sin mí." <sup>4</sup>

(However prudent it may be [for you to go alone], you shall not go without me.)

From Quevedo:

"... que a mí me basta con el aspersilo, *más que* sea de sotana raída y de bonete torcido." <sup>5</sup> (even though it be from the lowliest of priests.)

From the Duque de Rivas:

"Hermano Melchor. Padres Rafaeles . . . hay dos.

¿Con cuál queréis hablar vos?

Don Alfonso.

Para mí *más que* haya ciento." <sup>6</sup>

(As far as I am concerned, even if there are a hundred, [I shall face them all.]

A very similar use of the phrase, though not to be confused with the preceding one, is shown in the following passage of *Don Quijote*:

"Ni yo lo digo ni lo pienso—respondió Sancho—; allá se lo hayan; con su pan se lo coman; si fueron amancebados, o no, a Dios habrán dado la cuenta . . .; *mas que* lo fuessen, ¿qué me va a mí?" <sup>7</sup> (but supposing they were, what do I care?)

The *mas* used in the present instance is the one meaning *but*, and does not therefore take the accent. This is of course

<sup>4</sup> *El lindo D. Diego*, III, i. Señor Cortés (*Clás. Cast.*, 32, p. 123) seems to have entirely misunderstood the phrase, judging by his punctuation. Scene II of this same act (*ibid.*, p. 128) has a similar use of this phrase: "Pues *más que* nunca le haya."

<sup>5</sup> *La hora de todos y la fortuna con seso*, Prólogo; edited by Cejador, *Clás. Cast.*, 34, p. 61.

<sup>6</sup> *Don Alvaro (Obras Completas)*, Madrid, 1902, Vol. 6, pp. 376-7).

<sup>7</sup> *Don Quijote*, Part I, ch. XXV; *Clás. Cast.*, 6, p. 286.



only another way of saying that *más* is used here with weakened force.<sup>8</sup> Incidentally this example is to be distinguished from the *mas que* = *but* discussed by Pietsch.<sup>9</sup>

That the phrase has a totally different use is proved by examples so numerous that one wonders at the failure of grammars to include it. The following examples should establish beyond any doubt that Bello's *más que* = *aun dado caso que* does not tell the whole story by more than half.

"Dor. Yo vengo muerta.

Fer. Si lo estuieras en tu casa, no huieras llegado a la mía.

Dor. *Más que* piensas que te he burlado.

Fer. ¿Cómo puedo pensar, etc.?"<sup>10</sup>

"Melisa. . . . .  
*Más que* sé de dónde nace  
tu desamor.

Tarso. *Más que* no."<sup>11</sup>

"Bras. Pues están Blanca y García  
como palomos de bien,  
resquebrémonos también,  
porque desde ellotrí día  
tu carilla me engarrucha.

Teresa. Y a mí tu talle, mi Bras.

Bras. *Más que* te quiero más.

Teresa. *Más que* no."<sup>12</sup>

<sup>8</sup> Professor F. O. Reed, whose inspiration made possible the present study, points out that *más* has also lost its force in such expressions as *aunque más lo diga*, which is to be translated by 'although (however much) he says it.'

<sup>9</sup> *Spanish Grail Fragments*, Univ. of Chicago Press, Chicago, 1924, 1925; Vol. II, p. 168 *et seq.* It is to Professor G. T. Northup that I am indebted for the information that the *Spanish Grail Fragments* contained a note on *más que*. The note in question contains valuable bibliography concerning *más que* as an equivalent of *además (que)* as well as its use in the sense of *but*. The *más que* discussed by Mr. Pietsch, however, has no connection with the phrase of the passage quoted above (*mas que lo fuesen*), but is rather synonymous with the old form *pero que*, mentioned by Hanssen (*vid.* Note I supra) and also treated somewhat later in Mr. Pietsch's note.

<sup>10</sup> Lope de Vega, *La Dorotea*, I, v. (Américo Castro, *Renacimiento*, Madrid, n. d., p. 26.)

<sup>11</sup> Tirso de Molina, *El Vergonzoso en palacio*, I, iv. (*Bib. Aut. Esp.*, Vol. 5, p. 205.) Cf. also *ibid.*, III, viii: "*Más que* sé que os causa celos . . ."

<sup>12</sup> Rojas, *Del Rey abajo*, *Clás. Cast.*, Vol. 35, p. 45; edited by Morcuende.

- "D. Pedro. Bien dices, si a Madrid llamas  
manso golfo de las damas.  
Agudo. Antes golfo de las yeguas.  
¡Qué mal su rumbo conoces!  
*Más que* te han de marear  
la bolsa luego al entrar" . . .<sup>13</sup>

In all these cases *más que* must be rendered by 'I wager,' 'I am sure,' or a similar expression implying certainty. Occasionally, however, the phrase introduces an element of a nature quite different from the preceding. Thus in Lope de Vega's *El Mejor alcalde el rey*, when Sancho informs the king that the order addressed to Tello in a letter bearing the royal seal had not been complied with, the king exclaims:

- "¡Carta de mi mano escrita!  
¿*Más que* debió de rompella?  
Sancho. Aunque por moverte a ira  
dijera de sí algún sabio,  
no quiera Dios que mi agravio  
te indigne con la mentira:  
*Leyóla y no la rompio.*"<sup>14</sup>

The construction *debió de* and also the last line of Sancho's answer would indicate that the king suspects but is not certain that Tello had actually torn his letter. *Más que debió de rompella* must here be rendered, therefore, by 'am I to suppose that he tore it?' or something similar. A clearer example of this use occurs in Tirso's *El Vergonzoso en palacio*.<sup>15</sup>

<sup>13</sup> Tirso de Molina, *Villana de Vallecas*, I, iv. For another example cf. *ibid.*, II, i. Evidence on the point is voluminous, but for those interested a little of the bibliography on hand may here be transcribed: Lope de Vega, *El Desprecio Agradecido*, I, iii; *La Esclava de su galán*, II, iii; *El Castigo del discreto*, I, line 449; and *El Caballero de Illescas*, I, i; Moreto, *De Fuera vendrá*, III, xv; *Trampa Adelante*, II, xiii; and *El Poder de la amistad*, II, viii; Quiñones de Benavente, *El Doctor y el enfermo*, Northup's *Ten Farces* (Heath, 1922), p. 64, or Cotarelo y Mori's collection (Baillly-Bailliere, Madrid, 1911), *Nueva Bib. Aut. Esp.*, Vol. 18, p. 604; and *El Retablo de las maravillas*, *ibid.*, p. 572. This is merely a beginning of the list of possible citations, but it is futile to continue enumerating them.

<sup>14</sup> *B. A. E.*, Vol. 24, p. 486.

<sup>15</sup> *B. A. E.*, Vol. 5, p. 225.

"Tarso. (Ap.)                               ¿Cómo es esto,  
don Dionís? La burla es buena.  
*¿Más si*<sup>16</sup> es doña Magdalena?  
Reconocer este puesto  
me manda, porque le avise  
si anda gente; y me parece  
que otro en su lugar se ofrece.  
Y que le ronde, ande y pise,  
vaya;<sup>17</sup> *¿más que* es don Dionís?  
Eso no."

(What does she mean by calling him Don Dionís? A fine joke! But can it actually be Magdalena? He tells me to watch this place, so as to warn him if any one comes; and it seems to me that some one else has taken his place. To hover about, pace up and down, and stamp the ground is all very well; the question is, can it be Don Dionís?)<sup>18</sup>

That *más que* performs here the same duty as does the preceding *más si* is obvious, and this fact yields to us an unequivocal meaning for our innocent though troublesome phrase, that is, as far as its use in interrogative sentences is concerned. Its construction only with an indicative (where verbs are involved) in this case, as well as in cases implying sureness,<sup>16</sup> dis-

<sup>10</sup> For the meaning of *más* *si* cf. Bello-Cuervo, *op. cit.*, § 1251. Bello writes this *más* with and without the accent mark. It has obviously lost some of its force and is on the border line.

<sup>17</sup> This use of *vaya* in a sense of resignation (i.e., 'all right,' 'it is no use,' etc.) appears in *Don Quijote*, Part II, ch. xxvii: "Pero vaya, pues cuando la cólera sale de madre, no tiene la lengua padre."

<sup>18</sup> The interpretation of Hartzenbush (*loc. cit.*) entirely destroys the correct meaning of the phrase as given above. His reading follows:

"Y que le ronde, ande y pise,  
Vaya; mas que es don Dionís,  
Eso no."

<sup>19</sup> One cannot of course insist too much on the amount of certainty existing in the speaker's mind even when he says 'I am sure,' and the same is obviously true where *más que* is concerned. An interesting example of current Andalusian speech, showing the phrase *por mas que* used analogously with *más que*, emphasizes this point.

"Morales (Who has just asked Florita whether she knows the whereabouts of his sweetheart Filomena.):

Escucha: Si pasa por aquí . . . por más que no. Por más que sí. No no. Nada; no he dicho nada. Por más que sí. Por más que no. No, no; va a estar en la Alameda." (Hermanos Quintero. *Sábado sin sol*.)

tinguishes it at once from its use as an equivalent of *aun dado caso que* or *aunque* introducing the subjunctive in a concessive clause.<sup>20</sup> We must, however, be on our guard in cases where the subjunctive introduced is one of command, as in the following example:

"Gallardo. (Referring to Matilde who leaves after jilting his master.)  
¡*Más que* nunca Dios la dé  
salud, ni trapo en que la ate!"<sup>21</sup>

In the present case *más que* must be rendered by 'I hope,' 'I wish,' or some such expression. A similar use of the phrase, it would seem, appears in a passage of Alarcón's *Las paredes oyen*:

"Mendo. . . . .  
y pues oyen las paredes,  
oye tú mis tristes voces.  
Lucr. [Ap.] *Más que* de tristeza mueras.  
Celia. [Ap.] *Más que* eternamente llores."<sup>22</sup>

This use, it should be stated, is not as common as those discussed previously which, as has already been remarked, occur so frequently that one wonders how the phrase could escape annotation in every one of the American editions of works in which it is to be found, especially those published after attention had been called to the phrase in Mr. F. O. Reed's review of the play

<sup>20</sup> Although there is nothing to prevent the use of the concessive *más que* (= *aunque*) with the indicative when an actual fact is involved, such use is to be found but rarely. The lone example at hand has already been given. For the reference cf. Note 2 *supra*.

<sup>21</sup> Tirso de Molina, *Palabras y plumas*, III, xv, *B. A. E.*, 5, p. 19.

<sup>22</sup> *Clás. Cast.*, 37, p. 195. Señor Alfonso Reyes, the editor of this volume, has the following note at this point:

"*Masque* = *aunque*, locución familiar no bien interpretada por los eruditos extranjeros . . . "

In view of the evidence cited in the present study we fail to see why Señor Reyes limits his rebuke to the 'eruditos extranjeros.' Miss Caroline B. Bourland—not a Spaniard—at least inserts in her edition of *Las paredes oyen* (Holt, N. Y., 1914) the accent, which Señor Reyes failed to do. Our evidence, furthermore, tends to indicate that he is wrong in assuming that *más que* is here the equivalent of *aunque*. A much more plausible interpretation for it is the one pointed out above: 'I hope,' 'would that,' in other words, the Spanish *ojalá*.

in question.<sup>23</sup> The unfortunate thing evidently was that very often the context permitted a wrong interpretation to appear plausible. Attention has already been called in the notes to some cases of misinterpretation. As a final instance we may examine here the following passage:

- "Ana.                                ¡Ay, Dios!  
    ¿Don Mendo no es el que habló?  
 Celia.                                Sí, mas a don Juan nombró.  
 Ana.                                ¿Quién duda que de los dos  
    es don Mendo de Guzmán  
    pronóstico para mí?  
    pues antes su voz oí  
    que no el nombre de don Juan.  
 Celia.                                *Más que* fuera que ordenara  
    el destino soberano  
    que tu blanca hermosa mano  
    para don Juan se guardara."

Señor Reyes<sup>24</sup> reads Celia's last speech: *Mas ¿qué fuera que*, etc.? (*But what would happen if*, etc.) It is indeed to be doubted that Celia would ask such a question while maintaining that the fact of Don Juan's name having been heard first was decisive. Professor Reed, who recognized here the stock phrase *más que*, suggests the translation: 'More likely it would be that fate had ordered, etc.' This no doubt holds the key to a correct understanding of Celia's speech, except that *más que* is here equivalent to *ojalá*. The essence of Celia's speech is therefore—*hablando en buen romance*: 'How I wish that fate had meant you to be the wife of Don Juan.'

Whatever misgivings are still felt about the interpretation just offered should be dispelled in view of a similar use of the phrase in Lope's *Amar sin saber a quien*:<sup>25</sup>

- "Limón.                                (After two couples had just been married):  
    Esperen, que hay otros dos;  
    que andan estos casamientos  
    a pares, como perdices.

<sup>23</sup> *Mod. Lang. Notes*, Vol. 31 (1916), p. 98.

<sup>24</sup> *Op. cit.*, p. 162.

<sup>25</sup> Act III, xix.

D. Luis. ¿Quién son?

Limón. (*A Inés*) Di si quieres.

Inés.

Quiero.

Limón. *Más que nunca lo dijeras."*

While it is hoped that a little light has been offered, the subject still stands in need of further research. Additional reading in the classics might indeed yield a few uses of *más que* different from any here discussed, and help establish connections which have not yet been noted.

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## REVIEWS

R. M. Merrill, *American Doctoral Dissertations in the Romance Field, 1876-1926*, New York, Columbia University Press, 1927, 87 pp. (in the series of the *Institut des Etudes Françaises*).

In preparing this bibliography Mr. Merrill has used the lists of their dissertations issued by various institutions; the lists published by Professor J. L. Gerig in *ROMANIC REVIEW* for 1917, 1919, 1920 and 1921; the annual lists of the *Modern Language Journal*, and those published by the Library of Congress. In addition he has consulted the Romance Departments and Librarians of all institutions that have given doctors' degrees in Romance.

The volume contains 521 titles of Romance dissertations. To these have been added a number of dissertations in Comparative Literature and History where the subject appeared of interest to Romance students. The titles are in alphabetical order according to the authors' names. In the case of the 338 dissertations that have been published in whole or in part, the date and place of publication are indicated. The usefulness of the bibliography has been increased by 'Topical' and 'Romance Authors' indexes.

Mr. Merrill should be congratulated for having completed in such neat and accurate form a bibliography whose lack has been often deplored. It will prove of the greatest value to all Romance scholars, and indispensable to those that have the direction of graduate studies.

It has appeared to me that it would not be without interest to give a short analysis by periods of the Romance dissertations in America with a view to marking the change in literary and linguistic interests in this field since the first dissertation in 1876 (L. H. Buckingham, Harvard). For this purpose I have divided these 50 years into three periods: 1876-1900, 1901-1915, 1916-1926.

During the first period, down to 1901, I have noted 46 dissertations on strictly Romance subjects. The distribution according to subject matter is as follows: Dialects, 11; Syntax, 10; Mediaeval Texts, 8; Mediaeval Literature, 7; Modern Literature (from 1500 on), 6; Historical Phonetics, 3; Versification, 1. Over half of the dissertations from this period came from A. M. Elliott's department at the Johns Hopkins University, founded in 1881. It was his interest in dialect work that explains the preponderance of dissertations on that subject; of the first thirty Hopkins dissertations eleven are concerned with dialectal subjects. It is to be noted that it was not simply the American dialects that were treated. Studies were made not only of the Canadian and Mexican dialects, but of those of Jersey, Guernsey, Berne, the Soissonais and Italy.—The popularity of Syntax (the first three of Mr. Elliott's dissertations were syntactical) was due presumably to the interest aroused by Tobler's syntactical studies, which had just begun to appear. The number of editions of Mediaeval Texts is surprisingly large when compared with the figures for the subsequent periods. The first dissertation in Modern Literature was *The World of Corneille* by F. M. Warren (Hopkins, 1887). Of the six dissertations in Modern Literature before 1901, all but one (*The Sonnet in French Literature, etc.*, E. W. Olmsted, Cornell, 1897) dealt with the seventeenth century.

The predominant interest of the first period was linguistic. During the second period (1901-1915) the shift of interest from Linguistics to Literature and from the mediaeval period to the modern was rapid. As the dissertations in French show tendencies somewhat at variance with those in Spanish and Italian, I shall give first the figures for French and then indicate briefly the variation in choice of subjects in the other fields. The figures for the second period are based on a total of 117 dissertations: *Linguistic*, 29; *Dialects*, 1; *Popular Latin*, 1; *Syntax*, 9; *Lexicography*, 7; *Historical Phonetics*, 3; *Texts*, 8. *Mediaeval Literature*, 36. *Modern Literature* (since 1500), 52.

Among the dissertations on linguistic subjects those on *Dialects* show the most marked loss. *Syntax* retains its popularity, but at the same time other fields begin to attract attention, noticeably *Lexicography*. The number of *Mediaeval Texts* remains about the same.

The tendency away from Philology at this time agrees with the tendency in France, if not in Germany. It is the small number of editions of *Mediaeval Texts* that distinguishes scholarly production in America from that in Europe. I wonder whether the inaccessibility of material explains this condition satisfactorily. Undoubtedly the training of students in palaeography was neglected, and, I believe, still is, in spite of the present facilities for obtaining photographs of MSS.

The most significant element of the production of this period seems to be the thirty-six studies in *Mediaeval Literature*. In *Modern Literature*, from 1500 on, the distribution according to centuries appears to be about as one would expect, with a slight emphasis upon the Eighteenth Century. The figures are: Sixteenth, 6; Seventeenth, 9; Eighteenth, 15; Nineteenth, 15.

For the contemporary period, on a basis of 145 dissertations, there is the following distribution: *Linguistics*, 26; *Dialects*, 1; *Syntax*, 10; *Lexicography*, 2; *Historical Phonetics*, 2; *Texts*, 11. *Mediaeval Literature*, 21. *Modern Literature*, 98: General, 5; Sixteenth, 6; Seventeenth, 12; Eighteenth, 19; Nineteenth, 56.

In the field of Linguistics only *Syntax* and *Text-editing* retain a relative popularity. Dissertations in *Mediaeval Literature* suffer a marked and inexplicable loss. In *Modern Literature*, which numbers over half the total, the Nineteenth Century is overwhelmingly predominant (over 1/3 of the total number of dissertations in French).

It seems difficult to justify this rush towards the modern subject. It does not correspond to any need of our graduate schools, to judge from the number of courses in Nineteenth Century and Contemporary Literature that are offered. Nor is it reflected in our scholarly production, as the Nineteenth Century shows no special preeminence as a field of research in our journals or special publications.

In the field of Spanish the choice of dissertation subjects during the second and third periods evidences a slight tendency to abandon Linguistics for Literature. However there seems to be no tendency to crowd into the Modern field.

For the period 1901-1915 on a basis of 35 dissertations, the figures are: *Linguistics*, 13. *Mediaeval Literature*, 7. *Modern Literature*, 15, of which 6 in the Seventeenth Century and 2 in the Nineteenth.

For the period 1916-1926, on a basis of 37 dissertations: *Linguistics*, 8. *Mediaeval Literature*, 10. *Modern Literature*, 19, with 9 in the Seventeenth and 4 in the Nineteenth.

In Italian the conditions appear to be about as in Spanish. In the late period there has been a slight increase in the number of dissertations in Literature over those in Linguistics.



For the period from 1901-1926 there appears the following distribution on the basis of 33 dissertations: *Linguistics*, 11. *Mediaeval Literature*, 9. *Modern Literature*, 13.

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OLIVER TOWLES

Caroline B. Bourland, *The Short Story in Spain in the Seventeenth Century*, Northampton, Massachusetts, 1927 (*Smith College Fiftieth Anniversary Publications*), xi + 217 pp.

It is a pleasure and an inspiration to examine this attractively printed volume which has been prepared with the scholarly care that is characteristic of the author. For students of the Spanish novel of the *Siglo de Oro* it will be a permanent source of new information and data conveniently assembled from scattered studies and bibliographical works. Without using space needlessly on the *Novelas ejemplares* of Cervantes, Miss Bourland has limited herself to the study of those minor works of prose fiction, usually found in collections, which because of their plot and technique can be properly classed as short stories. In her classification she has chosen to omit the satirical discourses and *costumbrista* examples of literature in which the plot is secondary, since their variety of theme and treatment could not well be included in a single category.

The first forty-nine pages of the book are devoted to an extremely condensed essay which characterizes the *novela corta* as a whole from Timoneda to the end of the seventeenth century. In the course of her observations the author points out that Cervantes' influence on the short story writers who followed him was general rather than specific. In citing the few who actually did imitate episodes from the *Novelas ejemplares* (cf. note 29, p. 57), it might have been well to mention the article of D. Emilio Cotarelo, *Un novelista del siglo XVII e imitador de Cervantes, desconocido* (*Novelas de varios sucesos, en ocho discursos morales*. Por Gines Carillo Ceron . . . Granada . . . 1635), in the *Boletín de la Real Academia Española*, XII, 1925, pp. 640-651. More valuable than the brief discussion of Cervantes' influence is the subdivision which treats the Italian models. Here and in the accompanying notes, Miss Bourland writes most authoritatively and reveals many important results of her research. Almost half of the critical text of the essay, however, and by far the greater number of the notes are concerned with the *novela* as a picture of the times. Although this is an interesting aspect of the stories which especially attracts the author, one doubts if it is important enough to warrant so much attention in a work of this kind. After all, in a vast store of imaginative tales written under various influences, almost anything may be found to corroborate what is better proven in more authentic documents. They are so different that even the author admits that the *novelas* are hardly reliable sources of information (cf. note 65, p. 63). In this connection it may be observed that the incident on transformation of sex in Lugo y Dávila's *Del Andrógino* (cf. *Teatro Popular*, Ed. Cotarelo, Madrid, 1906, p. 263) is recorded in manuscript No. 2058 of the Biblioteca Nacional under the title *Historia de una monja que se tornó en hombre en Baesa*. Since this is reported to have happened in 1617, it may have been partially responsible for suggesting the story to Lugo; and, as it was so fresh in his memory, possibly he had it in mind when he stated that his narrative was true. Nevertheless, the number of cases that may be based on fact is negligible and the romantic short story cannot compare with the satirical

and didactic works in the portrayal of customs which is subordinate to their main purpose of weaving an intricate plot. Gambling alone, for example, was the subject of several serious treatises during this period.

The more lasting value of Miss Bourland's work is found principally in the bibliography, which is made up of exact descriptions of the title pages and tables of contents of all the editions that the author has actually handled, other bibliographies being cited only incidentally. A commendable feature of this meticulous tabulation is the addition of abbreviations and shelf marks which enable one to locate the originals. Helpful comments are given also to identify the borrowings that appeared in plagiarized editions. The list of translations could be longer. It seems that the German translations of Eslava's *Noches de invierno* might properly be included here (cf. Menéndez y Pelayo, *Orígenes de la novela*, vol. II, p. cxxiii, footnote, and the Catalogue of the British Museum). Among other omissions are two French versions, namely, Montalbán's *Sucesos* (Paris, 1645) and Castillo Solórzano's *Los Alivios de Casandra* (Paris, 1683), both of which are cited by R. Foulché-Delbosc in his *Bibliographie hispano-française* (nos. 1416 and 1870). It is regrettable that Miss Bourland could not include a critical bibliography as she intended. This would greatly increase the usefulness of the book for reference.<sup>1</sup>

Although much remains to be done on the Spanish classical novel, especially on the longer works in which there are many interpolated short stories, it is gratifying to find evidences that thorough investigation is in progress. As Miss Bourland says, the Menéndez y Pelayo of the seventeenth century novel has not yet arisen, but at least she has the satisfaction of having made a significant contribution toward filling the gap left by the great critic's death.

ROBERT H. WILLIAMS

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Louis Reynaud, *Le Romantisme. Ses origines anglo-germaniques. Influences étrangères et traditions nationales. Le réveil du génie français*, Paris, Armand Colin, 1926, 16mo, viii + 288 pp., Prix 25 francs.

This is possibly last year's outstanding book in the field of French literary history. It certainly has caused a greater sensation than any other book written within the past few years. The book under review was timed to appear on the eve of the centennial celebration of Romanticism in France and was intended to show that this movement,—the birth of which a hundred years ago in France was to be so solemnly commemorated,—was after all of foreign origin.

The author of the book, who is a professor in the University of Clermont-Ferrand, is a leading authority on the subject of Franco-German literary relations, having first written a book on French influence in Germany, which was followed, in 1922, by another book on German influence in France during the eighteenth and nineteenth centuries.<sup>1</sup> In his most recent book, which is under review, M. Reynaud has undertaken to show the influence of England in France alongside of that of Germany. Having in the meanwhile obtained a greater familiarity with English thought, he

<sup>1</sup> It is a tribute to the author's care in proof reading that scarcely any slips occur in the printing of a book so full of details. I have noted only the following: *entreniminet*, note 11, p. 55; *derramade*, note 60, p. 62; note 133 is not indicated in the text on p. 38; and note 167, p. 43, is numbered wrong.

<sup>2</sup> The titles of his books are: *Histoire générale de l'influence française en Allemagne* and *L'Influence allemande en France au XVIIIe et au XIXe siècle*.

has now come to the conclusion that England plays a greater part than Germany in the formation of French Romanticism. Germany, he maintains, received its own Romanticism from England and it entered France through the medium of English authors. The civilization of to-day, he claims, is primarily an English, and only secondarily a German, phenomenon. The modern period, according to the author, is dominated by the English spirit just as much as the preceding period was by the French genius.

Professor Reynaud does not limit himself in his last book to the Romantic period proper, but covers the last two centuries. In his opinion, Romanticism reaches as far back as the beginning of the eighteenth century and extends to this very day. He traces English influence in France as far back as the year 1685, at which date French glory began to wane, and sees the first evident proof of the infiltration of English ideas into French literature in Montesquieu's *Lettres persanes* (1721). The "philosophism" of the eighteenth century is thus, in his opinion, as much of Anglo-German origin as the Romanticism of the following century, for which it paved the way.

Among English writers, who were most influential in forming the Romantic School in France, he places Walter Scott and Byron in the first rank. Germany was, in his opinion, best known in France during the Romantic period by its two great "classic" poets, Goethe and Schiller. It is surprising to find in this book no mention whatever of Hoffmann, who, as a matter of fact, exerted so great an influence on the French Romantic movement that he practically directed it about the year 1830.

But French Romanticism, as the author well points out, did not long retain its foreign characteristics. The French people reshaped this imported element in conformity with its own national genius.

This theory, novel as it may appear at first sight, is not original with Professor Reynaud, although he complains in the preface that "the part played by foreign literatures (in French Romanticism) has not been sufficiently emphasized by our literary historians." He is inclined to overlook his predecessors in the field and to claim too much credit for the originality of his own conclusions at which, as he claims, he has arrived through personal and direct investigations in the texts themselves.

The prominent part played by Anglo-German thought in the formation of French Romanticism has been pointed out long ago. The French Romantics themselves admitted their indebtedness to foreign poets. Thus Musset, in his *Confession d'un enfant du siècle* (1836), describes the effect produced on the youth of France by the spread of Goethe's and Byron's poetry among them. A contemporary French critic, F. Falconet, also emphasized the ascendancy of German writers in French Romanticism.<sup>2</sup> Among recent literary historians, Francis Eccles, also a Frenchman, has advanced as radical a theory as Professor Reynaud in stating that it was England and Germany that had produced French Romanticism.<sup>3</sup> The present reviewer has, in his recently published book on Victor Hugo,<sup>4</sup> devoted a long chapter to the Anglo-German contribution to the formation of French Romanticism. His brief Victor

<sup>2</sup> F. Falconet, "De l'Influence de la littérature allemande sur la littérature française," *La Revue du Midi*, t. IV, 1834.

<sup>3</sup> Francis Eccles, *La Liquidation du Romantisme*. Londres, 1919.

<sup>4</sup> Maximilien Rudwin, *Satan et le Satanisme dans l'Œuvre de Victor Hugo*, Paris, Les Belles Lettres, 1926.

Hugo bibliography<sup>6</sup> contains a five-page-long list of critical works dealing with foreign influences in the French Romantic movement.

In pointing out Chateaubriand's indebtedness to Milton, the author remarks in a footnote that the English poet's dominating influence on the French writer appears not to have been so far revealed by any critics. Apparently Professor Reynaud has overlooked Mr. W. Wright Roberts's article "Chateaubriand and Milton"<sup>7</sup> and Mr. Baker's article "Milton and Chateaubriand."<sup>8</sup> The present reviewer's brief study *Supernaturalism and Satanism in Chateaubriand*<sup>9</sup> is wholly based upon the theory that Milton was Chateaubriand's master and model.

This ignoring of foreign contributions to the field, so characteristic of most French critics, is rather surprising in a man of such profound familiarity with literatures other than his own and with such breadth of view as is Professor Reynaud. It must be admitted, though, that his theory is farther reaching than that of his predecessors inasmuch as he extends the period of foreign intellectual domination in France as far back as the end of the seventeenth century and brings it down to the present day.

It may well be that Romanticism was a general European movement, which started simultaneously in all western countries and which was the result of a return to national traditions after the effects of the Renaissance movement had worn off. As far as France is concerned, the whole matter boils down to the question as to whether or not we consider the French genius to be of Latin or of Celto-Germanic origin. Moreover, the borrowing among the different countries during the Romantic period was mutual. In addition, what appears as a borrowing may have been after all debt-collecting.

If Professor Reynaud cannot be given full credit for originality, he certainly merits the credit of impartiality and intrepidity. He is far from having any admiration for the Anglo-Germanic spirit. Nor is he benevolently inclined toward Romanticism and all its works. On the contrary, he yearns for a revival of the national spirit in his country, which would put an end to foreign domination in the intellectual field. But he will not permit his personal feelings to alter the facts as he sees them. In writing his book he knew full well that he would meet bitter opposition, and fearlessly issued a challenge to the nationalist school of literary historians in his country.

It is not so easy for Americans to understand the vehemency of the criticisms hurled against the author and the consternation his book has caused in the camp of the chauvinistic critics. It is not for us to enter this controversy, but we cannot help admiring the author's bold and fearless stand for his opinions.

The book cannot be too warmly recommended to all students of Anglo-French literary relations.

MAXIMILIAN RUDWIN

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<sup>6</sup> Maximilien Rudwin, *Bibliographie de Victor Hugo*, Paris, Les Belles Lettres, 1926.

<sup>7</sup> W. Wright Roberts, "Chateaubriand and Milton," *Modern Language Review*, vol. v (1910), pp. 409-29.

<sup>8</sup> A. T. Baker, "Milton and Chateaubriand," *The French Quarterly*, vol. i (1909), pp. 87-104.

<sup>9</sup> Maximilien Rudwin: *Supernaturalism and Satanism in Chateaubriand*. Chicago and London, The Open Court Publ. Co., 1922. A long bibliography on Chateaubriand's relation to Milton will be found on p. 14, note 31.

Ernest Seillière, *Pour le Centenaire du Romantisme: (Examen de Conscience)*, Paris, Champion, 1927.

This volume of essays may be considered a résumé of Baron Seillière's thirty years of profound and comprehensive studies in the history of Romanticism. His work, of which some forty volumes have already appeared, is by all odds the most impressive achievement of its kind in the twentieth century. No other philosophic historian of our day has worked so methodically as M. Seillière, and certainly no production that is comparable to his in magnitude is more solidly knit together by that essential unity of thought without which the entire group of studies would be but a series of brilliant monographs.

In its broadest aspect, the work of M. Seillière constitutes a profoundly original and suggestive Philosophy of Modern History. His central theme is that the "modern mind" is to a considerable extent the product of that curious complex of hallucinations that goes by the name of Romanticism,—and that Romanticism is an aggravated malady of the soul. Its sources lie in that perverted Mysticism that came through Chivalry and Quietism to Jean-Jacques Rousseau and thence to the modern world. Jean-Jacques himself contracted the disease from his reading of those melodramatic novels so popular in his youth, and from his association with Madame de Warens and other sentimentalists tainted with Quietism. M. Seillière has approved the definition of Romanticism by Professor Rudrauf as "that specifically modern form of Mysticism by which certain individuals and groups in Europe justify their aspirations to conquest by an alliance with the God of Nature as revealed to the men of our time by His principal prophet, Jean-Jacques Rousseau."

And here lies the basis of M. Seillière's doctrine. To him, the leading motive of all human activity may be expressed by the term: Imperialism. By this he means the urge to the conquest of power in its many forms, and his chief concern is to see that this Imperialism becomes "rational." Imperialism is essential to individuals as well as to societies; we could not suppress this fundamental trait in men, even if we were so minded; but let us see whether it cannot be guided by a clear and realistic thinking and by a morality of good faith. This stimulating and solid interpretation of modern history is thus firmly grounded on a lucid psychology. (The author is said to have promised a work on *La Morale de l'Impérialisme rationnel*.)

The present volume is a collection of articles, most of which have appeared in French reviews during the past few years, and in which their author studies *le mal romantique* in several of its curiously varied forms. He considers Mysticism in politics, in esthetics, in the religion of Love, as simply so many manifestations of that "Naturism" we find at the bottom of the whole Romantic spirit. The doctrine of Rousseau that the Natural Man is "good" has led to *Don Juanism*, to the mystical eroticism of George Sand, to the Romantic notion of the Artist as High Priest of the God of Nature, to the Romantic psychology of "idealism," to that Romantic approach to the social problems that has given us modern Socialism. (And the same approach to politics has produced Democracy and the demagogues.)

It is seen that the underlying theory of M. Seillière's system is made to bear many a burden on the way to a comprehension of Romanticism in its relation to our contemporary world. Is the burden too heavy? Has our philosophic historian forced his thesis too far? I think not; but at any rate he has burrowed to the tap-root of the problem, and it will never again be possible to discuss the origins and the influence of Romanticism without going farther back into the history of European culture and without considering more of the important historical tendencies of Euro-

pean thought than has hitherto been the practice of scholars. Against everything that can be urged by way of limiting the legitimate implications of M. Seillière's theory, there are certain qualities in his work that will make the book indispensable to all future investigators in the field. These are the clarity of his definitions, the tireless range of his research, and the critical accuracy with which he has linked his judgments.

Here is an important work by a man who must be better known in America if American students are to form an adequate conception of the influence of Mysticism and the Romantic temper.

PAUL C. SNODGRESS

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Cargill Sprietsma, *Louis Bertrand (1807-1841) dit Aloysius Bertrand. Étude biographique d'après des Documents inédits*, Paris, 1926, xiii + 258 pp.

Louis Bertrand dit Aloysius Bertrand, *Œuvres poétiques. La Volupté et Pièces diverses*, publiées . . . par Cargill Sprietsma, Paris, 1926, xi + 136 pp.

It is not strange that Aloysius Bertrand, this *enfant perdu du Romantisme*, should be the subject of a doctoral dissertation in two volumes. What is strange is that, notwithstanding his fame (that fame that consisted for decades only in the veneration of ten or twelve of the greatest among men of letters), his biography, his actual existence have remained as much of a secret as the genesis of his subtle and haunting art. The real image of the author of that strangely visionary *Gaspard de la Nuit* was hidden in its half-obscure glory much like one of those Rembrandtesque Alchemists whom he evoked in his poems, mixing multi-colored elixirs in strangely twisted bottles, while an unearthly glimmer plays over their pale faces, darkening the deeper holes of the eyes. He seemed an Alchemist of words, mysteriously powerful in the transmutation of his visions into his evocatory form,—and a cursed poet, *un poète maudit*, over whose short life Saturn shed its oblique and greenish rays.

Little enough was known of the real man except that he was miserably poor and died of tuberculosis at the age of thirty-four,—at the same age as Millevoeye. But his fame was transmitted like an apostolic tradition from the initiators of modern poetry to the generations of 1885 and after. Baudelaire's *Poèmes en Prose* are modelled after the prose-poems of *Gaspard de la Nuit*; Mallarmé had "un culte profond" for Bertrand and considered him "comme un frère." In 1866 he suggested that his rare volume of prose-poems should be reprinted, and the Asselineau edition of 1868 seems to owe its existence to these suggestions. Bertrand, nevertheless, remained a poet for the Initiated, one of *Los Raros*.

"Théodore de Banville appelait l'œuvre de Louis Bertrand, la mythologie des Lettres françaises. Champfleury le goûtait et le citait entre initiés. Coppée en faisait dans un de ses contes la suprême convoitise d'un bibliophile. Moréas n'en parlait qu'avec effusion. . . . Et j'entends encore Rodenbach interrompant un déjeuner, quelques semaines avant sa mort, pour chanter d'une voix religieuse et en façon de rosaire les versets de *Haarlem* . . ." (J. Chasle-Pavie, *Sprietsma*, p. 235).

Stuart Merrill in 1890 translated several of his prose-poems in *Pastels in Prose* and the influence of Bertrand is visible in his poetry, as well as in the work of, for instance, Huysmans and Paul Fort. Yet, notwithstanding its high fame, *Gaspard de la Nuit* was not reprinted again before 1895, at 200 copies only, for bibliophiles. Since that date at least eight different editions have been issued, testimonials of the greater understanding that now greets the posthumous volume of this *râti* of genius.



And, in the measure that his fame became more general, efforts were made to reconstitute and connect the meager facts known about his life. The principal early study, besides Sainte-Beuve's *Notice* seems to be the article of H. Chabeuf, *Louis Bertrand et le Romantisme à Dijon*, 1888-89. In 1925, J. Marsan published in the *Mercure de France*, an article replete with new documents. On the traces of his predecessors, C. Sprietsma has endeavored to give us the first biography of this celebrated precursor of modern poetry. He has discovered a number of new and interesting facts; and, thanks to him, we can now visualize Louis Bertrand as a man in the flesh and understand more readily the genesis of his art. New valuable details about his work will soon be brought to light. C. Sprietsma announces that he has been promised the communication of an unpublished vaudeville play, *Le Sous-Lieutenant des Hussards*, and J. Marsan is preparing the publication of his *Daniel*, a *drame-ballade* in three acts, as well as of a *Carnet de Notes sur divers peintres*. These publications will further complete our understanding of this provincial *Jeune France*, —who, during his life-time, seemed so helplessly lost among the picturesque mob of Hugo's followers, and who now appears as standing apart from them and above them as a superior artist.

The value of Bertrand's *Œuvres poétiques: La Volupté et Pièces diverses*, which C. Sprietsma has published from the manuscripts with painstaking care, is above all documentary. The original poet of *Gaspard de la Nuit* was in his rimed and regular verse hardly more than a feeble echo of Hugo and Lamartine. Only the freer and more flexible rhythms of the prose-poem seemed to allow his inspiration to flow unchecked. In most of his regular verse he seems stiff and over-conscious in his obvious striving for effect. Yet, several of these poems and sketches are autobiographical documents of value, especially those about his illness and the premonitions of his early death. It was and it is easy to make sport of *l'école poitrinaire* in Romanticism, yet several of these *poètes-misère* actually died early of consumption,—all their dreams and songs slowly freezing in their failing hearts. In many cases the despair of these disinherited victims of life was too sadly real, and not at all a borrowed attitude: Moreau, Glatigny, Bertrand, and later, Laforgue. And shall we indict all "Romantic melancholy" as excessive and theatrical, while looking upon Louis Bertrand on the hospital bed, dying largely because of years of actual misery, too weak to lift even his covers, yet writing prophetically with supreme effort:

Que le présent l'outrage ou nie,  
Ma muse, un jour, sera bénie,  
Le malheur est mon piédestal. . . .

He must have thought, then, of his *Gaspard de la Nuit*, that unique volume on which his fame rests, which was for years in the publisher's hands, but appeared only the year after his death.

C. Sprietsma has done meritorious work in reconstituting as far as possible his biography. He seems, however, less happy in his tracing of the genesis of Louis Bertrand's prose-poems. He believes that they have no other examples than either Chateaubriand or Walter Scott: "Les chansons indiennes de Chateaubriand, et [les] traductions françaises des ballades de Walter Scott, me semble-t-il, sont les premiers modèles des ballades de *Gaspard de la Nuit*" (L. Bertrand, *Œuvres Poétiques*, X). Yet, the "ballads" of Bertrand are very diverse and are really, in many cases, just prose-poems connected in name only with the traditional ballad. And the prose-poem was a *genre littéraire* in the eighteenth century, in several languages. The

volume of prose-poems of the Abbé de Reyrac, *Hymne au Soleil*, of 1777, was republished again as late as 1827; Gessner counted numerous imitators in France; prose translations of poems and ballads from many languages appeared in the numerous literary periodicals of the eighteenth and the early nineteenth century. D. Morner in *Le Sentiment de la Nature de J. J. Rousseau à Bernardin de St. Pierre*, 1907, and B. Petermann, *Der Streit um Vers und Prosa in der Französischen Literatur des XVIII. Jahrhunderts*, 1913, have listed numerous examples of prose-poems. Theories in favor of poetical prose were defended, not only in the eighteenth century, but also about the time that L. Bertrand began to write (cf. H. P. Thieme, *Essai sur l'Histoire du Vers français*). Even granting that Chateaubriand and W. Scott would have been Bertrand's direct examples, his art ought yet to have been connected with the important current in poetry in favor of the prose-poem and with the theoretical apologies of this form of writing, so abundantly exemplified before Bertrand. In a measure he seems to have combined the *genre Troubadour* with the prose-poem of the eighteenth century.

The reconstitution of the obscure, painful and glorious existence of this poet, one of the most gifted among the Romantics, teaches us more about Romanticism, as it actually was, than a whole library of theoretical and moralizing invective against the "School of Rousseau." This pure and unhappy life, blighted by a pitiless disease, constitutes a reply to those who attack Romanticism as a doctrine of moral corruption. And re-reading *Gaspard de la Nuit* is a more worthy manner of celebrating the Centenary of Romanticism than exorcising the Romantic sorcery, the Romantic degeneration,—which has added so many lyric masterpieces to the world literature.

William F. Giese, *Victor Hugo, The Man and the Poet*. New York, The Dial Press, 1926.

After reading Professor Giese's heavy tome against Victor Hugo one is tempted to modify its title to: *Victor Hugo, the Mountebank and the Poetaster*. It is mainly an exercise in the noble sport of "dynamiting an idol," which, of late, has become a fashion, a *genre littéraire*, not only in France,—where such executions are quite traditional,—but even in our own university halls. Scholars seem no longer the admirers, the exponents, the patient commentators of the great authors,—but their moral judges. The book-worm turns, and he is turning on the geniuses. The outstanding fact about these judgments, or mis-judgments, is that they have nothing to do with the esthetic value of the author's work. These critics regard mere esthetic admiration as a kind of psychic perversion. Before they allow themselves—or any one of us,—to admire a poem they inquire with rigid righteousness: "Did this poet expound the correct, the only kind of beliefs, principles or ideas?" (which means "my own beliefs and ideas"). "Or has he thrown the glamor of beauty around dangerous errors?" (which means: "convictions that are not mine"). The second main query is: "Has this poet led an altogether blameless life? Can we find in his youth or old age certain incidents which show either a weakness in his character or even disrespect for moral rules or conventions of any kind?" To them a poet should be in the first place a kind of latter-day saint, an ascetic, whose conduct at all times would be, in this despicable world, an example of reserve and discipline—and who has been rewarded for his domestic and social virtues by an inner illumination which puts him in possession of the absolute and eternal Truth. He should be nothing less than a Wise Man—forever impervious to doubts, forever treading assuredly on



the narrow path,—who, guided by his own high virtuousness expounds Truth, Beauty and Wisdom in lucid and orderly poems, for the edification and spiritual guidance of his less favored readers.

This conception of the Poet is Romantic to the core. It is a survival of one of these strange errors which Romanticism stressed among the many perennial truths which it proclaimed anew. It rests upon the identification Poet-Saint-Teacher. It corresponds closely to the very conception of the Poet's role which Victor Hugo expounded: Poet-Leader-Torch. Yet, strangely enough, it is exactly in the name of these romantic principles that especially the Romantic poets are attacked! To give a concrete example: Professor Giese holds fundamentally the same belief about the Poet and his Mission as Victor Hugo. What he reproaches him for is that Hugo was a Torch throwing off false light and an unreliable guide for humanity, leading it over the wrong roads towards some disaster dimly perceived in the future. In other words, Professor Giese's voluminous quarrel with Hugo rests mainly upon the differences between the doctrines and beliefs or prejudices to which each of them pays homage. But Professor Giese has also discovered, after many others, that Hugo suffered from a number of flaws in his personal character, that he was vain, avaricious, too amorous, etc. And, because of these personal shortcomings as much as because of his lack of a consistent philosophical system or a disciplined imagination, he concludes that we are confronted with the sad duty of giving up our esthetic admiration for his poems in order to despise the man and the illogical thinker.

He has made of Hugo "un beau monstre," who, without any other gifts than physical energy, a rather empty eloquence and an unbridled fantasy, succeeded in writing *La Légende des Siècles* and in capturing the position of the foremost French poet of the nineteenth century. He tells us graciously "Hugo in *The Donkey* hardly rises to the level of his subject; but his invariable tendency to identify himself with his creations is once more strikingly exemplified" (p. 303). "Hugo's phenomenal ignorance is unhappily equalled by his phenomenal lack of culture and by his inappreciation of its very meaning" (p. 239). In the fine art of self-glorification, Victor Hugo "is a thoroughly tactless performer grossly seeking by sheer self-assertion and blustering loudness to impose on us his own exaggerated sense of his worth" (p. 17). Professor Giese relies largely on what he calls the "monumental study" of Hugo's life by Edmond Biré, and exclaims: "The five substantial volumes in which he has so relentlessly tracked his biographic prey from covert to covert, convicting him at every turn of flagrant falsehoods and sordid charlatanry, are a most depressing revelation" (p. 19). "No one . . . appears ever to have succeeded in borrowing money from him and to have lived to tell the tale" (p. 29). Hugo's vanity "is of the blustering, elbowing, actively disagreeable kind. It has contracted an offensive alliance with his egotism. It has an acrid quality. It overflows and, like a corrosive acid, eats into not only modesty but every other virtue with which it comes into contact. It colors and distorts his whole vision of things" (p. 31). He seems to suffer, in fact, from the mania of grandeur: "According to some critics, the originality of Romanticism consists in having introduced the Ego to a place of honor in literature." But Hugo can "claim the still greater originality of having eliminated everything else, so completely does he at times subordinate the rest of the universe to himself. Nothing remains but himself and (a little hesitantly) God" (p. 35). "He also identifies himself with Christ—gradually, it would seem, invading and annexing the attributes of the Trinity" (p. 36). Although "peculiarly destitute of either political wisdom or religious insight" he devoted "half his verses to political and religious themes" (p. 37).

"We see him all through his long career, . . . wheedling, intimidating, or intriguing, according as hollow phrases, or shifty cunning, or simulated sublimities could cheat his friends or silence his enemies or further his interests. We see him surrounding himself with the mockery of a court by royally flattering every starveling author or obsequious parasite that would consent to bow down and to fawn; we see him hating and denouncing all honest men who dared to mingle a word of judicious censure with their praise; we see him accepting noise for glory, and notoriety for fame, daily and hourly strutting and masquerading in tinsel, arrogating divine right of kingship before God and man" (pp. 39-40).

And so this Hymn of Hate about this "Charlatan of genius," who abused "so wantonly his magnificent gifts," continues *crescendo* through more than three hundred pages. Some very qualified praise is faintly whispered in the midst of the unceasing din of this vociferous act of accusation. Professor Giese wields with righteous glee his scalpel in this *post-mortem* dissection of a great man. And, for the sake of what may remain of Hugo's fame, let us be glad that he is only analyzing the lyric poet and that he neglects the dramatist and the novelist: "Goethe was filled with unmitigated horror by *Notre Dame*. We may be sure *Les Misérables* would have pleased him no better" (p. V). But Professor Giese agrees that Hugo's work in fiction and drama will prove "ultimately negligible in comparison with his poetry." After this concession, however, he tries to demonstrate in a volume of frequently bitter criticism that Hugo's poetry is really weak, empty and unworthy of the approval of the centuries and the generations.

Hugo was "unwilling to attempt the labor, not very promising in his case, it must be confessed, of serious thought and of strenuously achieved wisdom," (p. 43) for he was weak intellectually, weak of will, weak in morals, a false prophet, an attitudinizer, a betrayer of his friends, a flatterer of his flatterers, etc., etc.—and, poorly endowed as he was, he could not scale the stupendous heights of "strenuously achieved wisdom" to which "we, philologists" climb so readily with light hearts and a nimbler step. It is, I fear, on these high rocks of "strenuously achieved wisdom" and virtue that we fancy too frequently we are sitting enthroned in judgment over the geniuses of all times. It is from there that we proclaim Doomsday over all human art and all the achievements of the human intellect; that we flay and condemn poets like Hugo, Villon or Verlaine because they were weaker men than we are; that we thank God because "we are better than these infamous poets." And when "we, philologists" exalt our Ego to such lofty station, when we—to use Professor Giese's words—"must regretfully feel, that (we are) the poet's moral superior" (p. 315), are we not yielding to the wiles of the *libido dominandi*? Is not our lust for power delicately gratified by our fancied or real superiority over men of acknowledged genius? Is it not our lust for destruction of what in any way surpasses us,—that most diabolical of human sins, that poisoned Socrates and murdered Caesar,—that transforms us into Iconoclasts and bids us to destroy the images of the great? Or is it, perchance, our—*humility*?

No doubt, we will decorate our literary poignards with high-sounding maxims and proclaim that our executions of artists are deeds of wisdom and justice. But they can never be anything else but deeds in the name of what we consider *our* wisdom and *our* justice, and is not our pride in our unique righteousness—the unforgivable sin? May we suspect that "we, philologists" obey a secret *libido* when we are thrown off our critical balance and attack with vitriolic incisiveness a man of genius because he holds opinions different from ours or because his personal conduct (as with all other men) has been occasionally inconsistent, weak or unreserved?

When we, for such reasons, forbid ourselves to admire the really admirable work of a poet, are we not in danger of committing esthetic suicide—for our real or fancied moral salvation? And, above all, is there not a hidden, but irritating, desire of self-justification lurking from behind our writings,—the desire of demonstrating our critical and moral superiority? If we yield to that impulse, even unconsciously, we are in constant danger of viewing the poet's life through distorting glasses, to accept as truth the misinterpretations of his enemies or the doubtful and picturesque anecdotes about him, told only for the solace of the gaping multitude. We are in danger, in truth, of reading into his work damaging meanings of which the poet had not even an inkling. In a word, the danger in such type of criticism is that we may set up standards according to which those who are over-endowed with either artistic ability or intellectual privileges will be shown to be decidedly inferior to ourselves in many respects, and especially in moral reserve and social qualities. And, whether we are conscious of it or not, once such standards are set up we will unavoidably interpret, select and arrange the facts about a poet's life and art in a thousand subtle ways to make them conform with our preconceived thesis.

I do not aim all of this exclusively at Professor Giese's *Victor Hugo*: an analysis of his critical attitude would be too complex and too far-reaching for this review. It would involve a discussion of his conception of the rôle of art, of the perennial problem of art versus morality, of the relation of the Ego of the artist as man to the Super-Ego of the artist as artist, of Romanticism, and of the reliability and completeness of his documentation as well as of his interpretation of Hugo's poems, etc. An attempt at a more or less complete reply would be as voluminous as the attack. From the quotations here given it can be readily seen that Professor Giese approaches Hugo and his poetry in an unresponsive, an unbending mood,—that he judges both harshly from a point of view that has little to do with the poetry of Hugo as poetry. Moreover, I must confess that I am rather disarmed when I read that Hugo is "at bottom impotent to express . . . the beauty or the grandeur of nature" (p. 98); that "Ideas refuse to come to him, and he refuses to go in search of them" (p. 47); that the study of his work proves "that he lacked the depth and the seriousness that animate the genuinely contemplative poet" (p. 49); that, when he touches upon subjects inspiring reverence, he "makes the truly reverent man, even the mere man of taste, wince with pain" (p. 49); that his imaginative gift "is of a secondary order" (p. 63); that he is often "a Parnassian schoolboy elaborating a rhymed composition" (p. 68); that "many of his poems . . . prove to be little more than bundles of incoherent fancies" (p. 69); that he does not possess spontaneity (p. 71); that "neither Marini nor Gongora ever succeeded in equalling in extravagance" Hugo's imagery (p. 74); that, in his work, grave ideas "drink themselves drunk with the heady wine of fantasy and dance in vertiginous bacchanal with loose-zoned, giddy and most improper conceits" (p. 74); that "inevitable puerilities" mar every one of his human figures (p. 77); that *Han d'Islande* is "symptomatic of a certain mental alienation" (p. 81); that "he reports with pontifical pomposity visions which seem only the nightmares and hallucinations of a disordered brain" (p. 81); that his "wilful madness seems, like Hamlet's, at times to cross the frontier and become real. Sometimes, even, it seems distinguished from real madness only by its lesser plausibility and its lesser lucidity" (p. 82); that . . . "J'en passe et des meilleurs" . . . I could say with Hugo, if, after such an indictment, he can still be quoted with impunity. But why quote any further? The 230 remaining pages are filled with similar *pronunciamento*. We regretfully feel that the point of view of Professor Giese is on the gliding road to that of Léon Daudet, who assures us that we have to

classify Hugo among "les abrutis, souvent grandiloquents et quelquefois du plus beau talent oratoire . . . , allant jusqu'au génie verbal" (*Le Stupide XIXe Siècle*, p. 113).

Although the general trend of Giese's criticism of Hugo is austere and somber and violent, there are, here and there, some lighter touches in the book. We find, for instance, on p. 64, a delightful comparison between a strophe of Hugo and a strophe by a "rural Wisconsin bard,"—unhappily anonymous!—which proves that rural Wisconsin bards may be as good or as bad poets as Victor Hugo himself. In any case, we hope for the sake of that "rural bard" that he was Hugo's "moral superior,"—as, no doubt, everyone of us. How could we ever fall into the aberration of admiring the poetry of such an empty-headed and dangerous "Charlatan of genius" as Hugo?

André Hallays, *Les Perrault*, Perrin, Paris, 1926, II + 306 pp.

These four popular lectures on Charles Perrault, the author of the *Contes de ma Mère l'Oye*, and his four gifted brothers, do not lay claim to be based on much original research. They rather stage in a picturesque manner the lives and the many-sided activities of the Perraults, about whom the late Paul Bonnefon has published in the *R. H. L.* a number of well documented articles which made the more detailed study of their biographies possible. According to Boileau there was "une certaine bizarrerie d'esprit dans cette famille," but much of that "bizarrerie" consisted, no doubt, in their constant search for new ideas, in the diversity of their interests and in their staunch defense of the superiority of the moderns over the ancients. They were a picturesque tribe: Pierre Perrault, ruined as *receveur général des finances* by the unexpected generosity of the King who decided not to collect the unpaid taxes, became a scientist of repute and a literary critic; Claude Perrault was over fifty when he stopped practising medicine and took up his new calling as an architect which made him the builder of the Louvre; Nicholas Perrault was a serious theologian who, nevertheless, began his career by writing a burlesque poem; Charles Perrault had been for decades the highly esteemed collaborator of Colbert and a regular Academician, before he published, at sixty-nine, a volume of fairy stories.

Mr. Hallays stresses, of course, only the outstanding points in their biographies: the building of part of the Louvre by Claude Perrault; Charles' life of collaboration with Colbert and the ingratitude of that minister; his rôle in the quarrel of the Ancients and the Moderns; his difficulties with Boileau and Racine; his defense of Woman against Boileau's *Tenth Satire* and his public reconciliation with the satirist, after which there remained, nevertheless "une grande cicatrice." "La haine d'érudition est implacable," wrote Bayle to the Abbé Du Bos.

Yet, by the end of his life, Charles Perrault, in his country home, surrounded by the laughter of children—he married late,—forgot all the low intrigues of politics and literature, all these unceasing venomous battles and quarrels, to rediscover in himself his true, candid and unspoiled self. He wrote, then, these *Histoires et Contes du Temps passé*, so unworthy of a serious member of the Academy, and issued them anonymously and apologetically. How could he, the eulogist of the *Siècle de Louis le Grand*, the grandiloquent epic poet of *Saint Paulin* and of *Adam ou la Création du Monde*, avow that he retold *Petit Chaperon rouge*? By way of apology, he attributed them occasionally to his small son Pierre Damancour.<sup>1</sup> His naïve subterfuge can

<sup>1</sup> See *R. H. L.*, 15 avril 1900, article by Marty-Laveaux, who believes that Charles Perrault had little to do with the *Contes*. The opposite opinion is defended by P. Bonnefon, *R. H. L.*, 1906.

be understood and excused since he did not know that Little Red Riding Hood is a solar myth, that *la Belle au Bois dormant* represents the alternation of the seasons, that *le Petit Poucet*, leading his seven brothers, is but an incarnation of the celestial Shepherd watching over the seven stars of the great Bear. This *bonhomme* took his stories with an abysmal simplicity, and if he had known that *Ma Mère l'Oye* was nobody else but *Berthe au pied d'oie* or Queen Pedauque, who must be identified with either Saint Clotilde or the Queen of Sheba or the goddess Freya,—one surmises he would not have attributed so carelessly her tales to his small son.

It would be unjustified to require that Mr. Hallays' four lectures would give in any way a complete view of the Perraults. A good deal of interesting work on them remains to be done. The unpublished manuscript of Charles Perrault, *Pensées chrétiennes et Pensées morales, physiques, métaphysiques et autres qui regardent la philosophie*, will soon appear in print; and an American scholar is now preparing an edition of the unedited manuscripts of Pierre Perrault, of his critical studies on Racine and on *Don Quichotte*. Claude Perrault, the doctor-architect, deserves a more exhaustive study, such as was accorded to less outstanding figures. This contemporary of Pascal and Mersenne, besides being an architect of note, acquired fame as an anatomist, a physicist and an inventor. His works *Mémoires pour servir à l'Histoire naturelle des Animaux*, 4 vols.; *Essais de Physique*, 4 vols.; and *Recueil d'un grand nombre de machines de nouvelle invention*, are important for the history of the sciences. His inventive mind could not be respectful of tradition and of the authority of the Ancients, and his brother's theories about the superiority of the Moderns are in many ways an apology of his achievements.

André Maurois, *Meïpe ou la Délivrance*, Paris, 1926.

*Meïpe* is to Maurois what the *Kingdom of Poictesme* is to James Branch Cabell,—a country between Dream and Dawn, where beckons *deliverance*, freedom from the load of life. Every real artist creates such an imaginary land, in which part of his mind forever dwells, since all hurts and pains and pleasures are there transformed into beauty. This country of illusion is as necessary, as real, as tangible as the true world to those who once have visited it. It lies nearby; our house is built somewhere on the point of intersection of *Meïpe* and everyday life. Reality and Dream are strangely interwoven in the artist, the reader, the actor. And who shall tell where illusion ends, where fact begins?

The facts of his life, his actions and sorrows, have to the creative artist a double significance: the ordinary human and the esthetic aspect. One part of his Ego acts, smiles or weeps,—the other part contemplates his feelings and deeds as in a magic mirror in which they become more grandiose and harmonious. And it is again somewhere in the cool depth of that mirror that the elusive and yet real *Meïpe* is built. It is in this land-of-dream that the creative mind takes refuge and, viewing its own passions and joys objectively, suddenly and calmly surveys its loves and aversions as an esthetic spectacle. Then, mastered by his Protean instinct of transformation, the artist becomes actor to himself: He arranges his emotions in beautiful sequences, extends and intensifies them in imagination; he adds, to what he has really experienced, borrowed episodes and more dramatic situations, and ponders over their most effective expression. And, all the time he searches his own experiences for raw material not to be bluntly transcribed, but to be magnified and arranged to harmonize with his work, which remains forever supreme in his mind.

In his first story, Maurois describes this process of creation in Goethe, who, when writing his *Sufferings of Young Werther*, based his story upon his own unrequited love for Charlotte, who made him suffer but not at all to the extent of Werther's despair. He left her company because the appeal of his art, his will to create was far stronger than his love. For the sake of his book, he transformed this passing, if romantic, infatuation into a sombre tale of despair. Werther is a composite being: He is a young man, called Jerusalem, who lived in Charlotte's city and committed suicide because of a frustrated love; and he is, at the same time, Goethe himself, but a Goethe who is no artist, who has no strength of will and no sufficient intellectual lucidity. The Charlotte of his novel is both Maximiliane de la Roche (Mrs. Brentano) and Charlotte Kestner, for each of whom Goethe felt a different affection at the same time. In a word, the real facts and the real persons were, so to speak, dissolved and recombined into characters of fiction, who could play more dramatic a tragedy than real life ever afforded. The artist in Goethe needed all these transformations, all this stage-setting, in order to be able to contemplate his transitory love for Charlotte under the aspect of eternity. He composed a book about the experience he might have had, which he yearned to have—but not flatly about the experience he had. Such are the mysterious ways of the artist who uses reality as but a pretext to more grandiose and satisfactory adventures in the lands that lay between Dream and Dawn.

In his second story Maurois describes a similar process of transformation or deformation of reality. A gifted *Normalien*, who views life through literature, attempts to live up to an "ideal" set up for him by a book. He acts to himself the rôle of an ambitious character from Balzac and Stendhal. As the comedian of this ideal or the sad buffoon of this illusion, he acquires an illusory "personality," which, at bottom, is nothing but make-believe and veneer. A victim of this literary mirage, he woos, according to all bookish rules, the estranged wife of a minister who really wants a separation from her. After watching him, like a spider a struggling insect, the minister sends him off, in diabolical glee, in the company of his "conquest," to a small *Lycée* in the Provinces. There, slowly, the veneer of his magnificent personality crackles, the literary intoxication volatilizes, and, robbed of his super-added Ego, he falls back upon his real self, dies a spiritual death and finishes as a mediocre pedant quoting commonplaces.

Again, a similar deflection of natural feeling in the direction of esthetic interpretation is illustrated in Maurois' third story, a study of the psychology of the Interpreter. The famous painter Lawrence woos successively the two daughters of Mrs. Siddons, the actress,—but not for themselves. He woos Beauty through them, and, in doing so, remains true to his artistic instinct which is impersonal. He ruins the lives of the two girls through his incurable inconstancy. To Mrs. Siddons, the great actress, all of this,—even her daughter's death,—is instinctively transformed into stage acting, tragedy, art,—true and false at the same time. She, too, deeply afflicted and strangely calm, lives on the intersection of a dreamland and the world. When one of her daughters dies, she reads the Prayers for the Dying with the marvelous inflections of an accomplished actress to whom tragedy in life and tragedy on the boards were scarcely distinguishable. Everything became with her pretext for gesture; she instinctively yearned for her own applause. She *lived* her art.

The genre of which Maurois' *Meïpe* is an example is not new. Walter Pater, Marcel Schwob, Émile Magne wrote *Imaginary Lives*, not to mention the whole series of the "New Biography," which fairly bids to exhaust the calendar of celeb-



rities. Yet, even under the disguise of more or less imaginary episodes from the lives of great artists, it is good that the complexity of the creative and the artistic mind should be stressed. Austere scholarship has been too flat and too simple in its interpretation of the relation between an author's life and his work. Sources, influences, events or facts are always transformed psychologically by the artist in a thousand devious and tortuous ways. They are but pretexts and starting points—except in the cases of direct plagiarism or photographic reproduction, of actual events, without artistic re-creation at all. The facts which documentary scholarship discovers are a marvelous aid in locating the point from which the artist started—but they do not measure the point at which he arrived.

*Lesage. Notes upon a Unique Collection of his Éditions Originales*, London, G. Michelmores (1926?).

This privately printed volume, illustrated with numerous facsimiles, describes the fourth known important set of first editions of Lesage, now in possession of G. Michelmores. The three other outstanding Lesage collections are those in the Bibliothèque Nationale, in the James de Rothschild and the J. Pierpont Morgan libraries. The Morgan collection is, I believe, the finest of all and easily overshadows its competitors. Yet, the Michelmores set, composed of fifty-four volumes, contains some important unrecorded items which will have to be taken into account for the bibliography of Lesage. One of these is a perfect copy of the first English 1716 edition of *Gil Blas*, issued when the work was not yet completed by Lesage himself, who did not publish the third and fourth volumes of his romance until 1724 and 1735. This English translation of 1716 was known to have been printed by Jacob Tonson, in two volumes, but hitherto only volume I had been recorded. The Michelmores collection contains both volumes:

*THE HISTORY AND ADVENTURES OF GIL BLAS OF SANTILLANE.* / In two volumes. / Vol. I. / London: / Printed for Jacob Tonson, at Shake- / spear's-Head in the Strand. 1716. /

The title-page of the second volume is the same, but the words "in two volumes" are not repeated.

Another important set in the Michelmores collection is the hitherto unrecorded earliest Italian translation of *Gil Blas*, in seven volumes, dated 1751. The earliest Italian edition in the Bibliothèque Nationale is an imperfect copy of an edition of 1755, and the earliest in the British Museum is that of 1774. Here follows the description of the title-page of the first volume of the Michelmores set:

*GIL BLAS / Di / Santillano, / Storia Galante / Tratta dall' Idioma Francese nell' / Italiano / dal Dottor / D. Giulio Monti / Canonico Bolognese. / Tomo Primo. / (Ornament)*  
Venezia MDCCLI. Presso Alessio Pelecchia. / Spese di Giacomo Venaccia. / Con Licenza de' Superiori. /

There are other rarities in the Michelmores collection, as, f. i., the first issues of the original editions of the four volumes of *Gil Blas*: Paris, Chez Ribou, successively 1714, 1715, 1724, and 1735. Only two other examples of such a set are recorded—the Huntington and M. Langel. There is also a copy of the genuine first edition of *LE BACHELIER DE SALAMANQUE*, / ou Les Mémoires / de D. Chérubin / De La Ronda; etc. Paris, 1736-38, which must be distinguished from the 1738 reprint bearing the fictitious date of 1736. The first English translation of this

work appeared in 1737 and contains only the first three books. It was made from the genuine first French edition of 1736, since the second volume of *Le Bachelier de Salamanque* did not appear until 1738, a year after this English version was issued.

These additions to Lesage's bibliography are worthy of note, since he generally published his works in successive instalments and over a period of several years, and since, in some cases, he changed his text in the various editions, as, f. i., with *Le Diable Boiteux*.

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### PHILOLOGICAL BOOK NOTES

*Eine Altfranzösische Liedersammlung. Der anonyme Teil der Liederhandschriften KNPX. Herausgegeben von Hans Spanke, Halle (Saale), Niemeyer, 1925. (Romanische Bibliothek, No. 22.)*

This very interesting and valuable collection of Old French songs represents most of the pieces that an intelligent amateur of the latter part of the thirteenth century gathered together according to his fancy. He was not interested in the authors, and few of the *chansons* he collected have been identified, but he had judgment and variety of taste; in this song he seems to have been attracted by the subject, in that by the rhythm, in another by the form, etc. His *recueil* is consequently instructive for many reasons; first, we get from it the picture of an enlightened amateur, a sort of dilettante of whom we would indeed like to know more; and, for instance, how precisely he did get hold of these various songs, the use he made of them, what part they occupied in his literary and social life. We are also indebted to him for a very fine choice of the best songs of all categories: *pastourelles*, *rotrouenges*, *chansons sans refrain*, *chansons à refrain*, *chansons avec des refrains*, love, political, crusade songs, songs in which the male lover craves for the love of his *aimée*, and songs in which the woman is sorry to have repulsed the man who loved her.

The rhythm and versification are just as varied: some of the singers get very interesting effects from the twelve syllable line with caesura after the seventh syllable as in LXXXIII; others from such a graceful strophe 5.5.3.5.5.3.5.5.5.3.3.5. The annotations are cut down to a minimum but are very substantial: as an example I will cite the annotation to LXXXV a political *serventois*, which simply gives the dates of the ordinances of St. Louis restricting feudal independence and disorder.

Discussion of various technical matters like that of the *rotrouenge* (p. 283 ff.) are, if not definitive, at least a good start for a study to be completed or enlarged by F. Gennrich's *Die altfranzösische Rotrouenge*, Halle, 1925. The music of a certain number of these songs—with a view to clearing up problems of metrics and rhythm—is given at the end of the volume. In fine, this is a most valuable contribution to the already rich collection of texts of the *Romanische Bibliothek* which W. Foerster founded and which is so ably continued by Dr. Alfons Hilka, editor of the *Zeitschrift für Romanische Philologie*.

F. Gennrich, *Die altfranzösische Rotrouenge literarhistorische-musikwissenschaftliche. Studie II.* Halle, Niemeyer, 1928, 84 pp.

F. Gennrich, whose previous work on the musical aspects of French mediaeval literature attracted universal interest, has applied to the intricate and difficult



problem of the *rotrouenge* the same acumen and, so far as is compatible, the same method of interpretation which have won for him such good results as, for instance, in regard to the musical rendering of the French *Chanson de Geste* (*Der musikalische Vortrag der altfranzösischen Chansons de Geste*, Halle, 1923).

The author does not enter, however, into the purely technical matter of the transcription into modern music of the mediaeval neumes or square notes. He, on the whole, stands with Beck (and Aubry) in opposition to Riemann.<sup>1</sup>

His research concerns the musical form itself of the troubadours and *trouvères* and its relation to the text: versification and composition. G. shows that the *rotrouenge* constitutes a popular genre characterized by the repetition of the same theme in the course of the strophe, often accompanied by a refrain or chorus whose melody is given in the latter part of the strophe, so that the bystanders may easily take up this refrain with the tune still fresh in their ears.

Aristocratic or troubadour music was much more complicated and disdainful of such a practice; out of Raynaud's repertoire list of 2100 songs of *trouvères*, only 7 are given as *rotrouenges*. Neither Gace Brulé, nor the Chastelain de Coucy, nor Blondel de Nesle, Conon de Béthune or Thibaut de Navarre are known to have composed *rotrouenges*.

The *rotrouenge* is therefore characterized by its musical composition and under that name we must include songs whose subjects are quite varied: crusade songs, love complaints, etc. G. is therefore inclined to accept Wackernagel's early etymology (*Altfranz. Lieder und Leiche*, Basel, 1839) which connects *rotrouenge* with the Latin *retro*. G. thinks that Paul Meyer's objection that *retro* gave *riere* in Old French is not insuperable, as learned formations with *retro* are posited at a very early period, e.g., *retroverser*, *retrograde*, etc.

Auguste Brun, *L'Introduction de la Langue française en Béarn et en Roussillon*, Paris, Champion, 1923.

Béarn, annexed to France through the edict of 1616—renewed in 1620—had become quite Francized before, at least in the upper spheres of society. In the latter part of the Middle Ages, Gaston Phoebus had written his book on hunting in French. Protestants in the sixteenth century had only served to diffuse the use of the language, but the Béarnese, with their strong political sense, considered their idiom as a guarantee and a symbol, and resisted as much as they could the invasion of French in the official sphere. And that was the reason why the government of Louis XIII insisted so much on it. The resistance is exemplified by the printing in Béarnese, as late as 1781, of the *Fors*, or Customs and Laws, of the province under the title of *Compilation d'auguns priviledges et reglements deu Pais de Béarn*. But the use of French, which had grown more and more general in ordinary life, had so singularly corrupted their official language as to make it nothing better than a patois.

In Roussillon, on the other hand, which was united to the crown in 1659 by the Treaty of the Pyrenees, Catalan was the only language known, and its use was strengthened by an active literary production and a live intercourse between the various regions of a large province. Louis XIV was obliged to have recourse to more effective measures to insure the victory of French. He first made admission to the learned professions—lawyers, doctors, apothecaries, etc.—conditional on a knowledge of French: then he decreed in 1672 the establishment of primary schools where

<sup>1</sup> Riemann, *Die Melodik der Minnesänger gedruckt im Musikalischen Wochenblatt*, Leipzig, Bd. 36 (1905); Beck, *Die Melodien der Troubadours*, Strassburg, 1908, etc.

French should be taught exclusively and attendance made compulsory. Although the program was not carried out through the lack of necessary appropriations—the Old Régime not having evolved the machinery for this innovation—we have perhaps here the first clear statement of a policy of national unification through the public school. In the same way as in the attitude of Béarn toward its own particular language, we observe perhaps for the first time the view that a country's individuality is bound up with the use, upkeep and defense of its tongue.

But in Roussillon the upper classes first went over to French and gradually French worked its way through the lower strata of the population, since the earliest French newspaper—*Affiches, annonces, avis divers de la Province de Roussillon*—was not started until May 1, 1776. Here again the Revolution was to complete the work that was only begun under the Monarchy.

*Kristian von Troyes, Yvain (Der Löwenritter). Textausgabe mit Einleitung. Herausgegeben von Wendelin Foerster. Zweite unveränderte Auflage mit einem Nachtrag von Alfons Hilka, Halle, Niemeyer, 1926 (Romanische Bibliothek).*

This long wished-for second edition of *Yvain* has at last appeared. That our class work has been very much hampered by the lack of texts is evident. And we are all waiting eagerly for the still rarer and more indispensable edition of *Perceval* which Dr. Hilka is about to send to the press to be published by this great friend of Romance research, Max Niemeyer, who, in spite of the financial difficulties which confront scholarly publications, is still bringing out books, pamphlets and monographs on all matters pertaining to a subject whose domain is constantly increasing, in part thanks to such help as he is giving.

This new edition of *Yvain*, although it reproduces the short edition of Foerster, still contains in a separate chapter (Nachwort, pp. XXXIII–XCVIII) indications by Dr. Hilka of the numerous articles and books which bear on the various points raised by Foerster in his Introduction, and which have appeared since the last edition of *Yvain*. The reference, page by page, to such publications is a very handy one. We notice with pleasure a reference to E. S. Sheldon's "Notes on Foerster's Edition of *Yvain*" which appeared in the ROMANIC REVIEW, X (1919) 249 and XII (1921) 297. Also due importance is given to the valuable work of J. Douglas Bruce, *The Evolution of Arthurian Romance from the Beginnings down to the Year 1300*, 2 vols., Göttingen, 1923–24.

In the great controversy regarding Chrestien's dependence on or independence of Celtic legends, Dr. Hilka stands rather for the latter opinion, if not so absolutely as Foerster, at least with the "watchful waiting" attitude of Bruce. The contradictions which occur in, e.g., *Yvain's* story are not due to conflicting sources but to the secondary importance of making details fit in together, in the Middle Ages.

Dr. Hilka's brief but pointed comparison of the respective treatment of various incidents in the *Mabinogi Owein* leads him to express the opinion (for which Foerster fought so long and so hard and which his pupil Zenker has rejected in his *Yvain-studien*) that the so-called *Mabinogion Gereint*, *Owein* and *Peredur* are nothing but imitations and "Kymryzation" of Chrestien's three masterpieces, *Erec*, *Yvain* and *Perceval*.

It is interesting to see how much has been written in the last ten years on the subject of Arthurian romances and the honorable place occupied by American scholars in this domain.

Fritz Aeppli, *Die Wichtigsten Ausdrücke für das Tanzen in den Romanischen Sprachen*, Halle, Niemeyer, 1925 (Heft 75 of the *Beihefte zur Zeitschrift für romanische Philologie*).

This thorough study of the principal terms designating one of the most important manifestations of social or cultural activity is not merely conceived linguistically. There is pervading it the sense, more or less explicitly voiced, that linguistic history is but the consequence and the reflection of that of this social activity.

As an example of what help linguistics can be to the history of culture and vice versa, this study is quite valuable. There is in this an unmistakable influence of Gaston Paris' very clear attitude in regard to philological facts. One wishes even that the author had gone into that direction a little farther. I feel convinced that, had he endeavored to weave into his text the very rich material of his annotations, which are found at the end of the book, his work would have been just as readable and more substantial. As it is, it seems as though the substance had been taken out of the study and only a sort of chemical extract left. To get the full flavor and value of the contribution you have to turn every line or so to the back of the book. Not only is the process somewhat trying, but I have the impression that the entire import of the notes is not utilized to produce the maximum of thought that the intelligence and scholarship of the author could draw from them.

After I have ventured this criticism, I gladly acknowledge all the merits of the study: the quantity of facts so well arranged and mastered. First we have the situation in Greece with the two words χορεύειν and ὀρχεῖσθαι, to designate, the former, the group dance, the latter, the exhibition dance and also the dancing as a part of pagan worship. No wonder if the new Christian religion adopted the first word for its similar rhythmical motions. The purely Roman expressions of *salire*, *saltare*, *tripudiare*, seem to have referred principally to the exhibition or pagan dance, and the Church used Latinized Greek terms: *Chorus*, *chorea* with *ducere*, then *choreare*, *chorizare*, for its ritual, suppressing whatever movements might still savor of paganism.

By a curious, significant but still obscure process, the Latin words that refer to dancing seem, with the new era, to have disappeared from the most important regions of Romania,—*salire*, for instance, preserving its choreographic meaning only in Rumanian and Romanche,—and new words of doubtful origin have taken their place: *Ballare*, first noted in Augustine, sermon 106, which word has become the most current in Western Romania. It is usually derived from βαλλίζειν (used in Magna Graecia), which comes, apparently, from βάλλω. Most scholars today, however, connect these forms with a primitive Romance root, *ball*, expressing "un mouvement d'oscillation." And then there arises the French word (likely of Germanic origin) *danser*, which crowds out *ballare* in France, and supplies the common word for "dancing" in the Germanic countries, which did not succeed so well in Italy and Spain where it never has become quite popular. The first appearance of the word may be found in the expression *bansatrices* (in the edict of Childebert I of 558 A.D.) which, Du Cange suggests, is the word *dansatrices* contaminated by *ballatrices*.

*Le Siège de Barbastre*, édité par J. L. Perrier, Paris, Champion, 1927.

*Amadas et Ydoine, Roman du XIIIe siècle*, édité par John R. Reinhard, Paris, Champion, 1927.

These two editions by American scholars,—which have been published by M. Mario Roques in his series entitled *Les Classiques français du Moyen Âge* (nos. 51

and 54)—will prove very serviceable in advanced courses in Old French literature.

*Le Siège de Barbastre* is printed for the first time, and the old edition of *Amadas et Ydoine* of 1865, by Célestin Hippeau, is almost inaccessible.

The former belongs to the cycle of William of Orange and, without being one of the best of the group, is not devoid of interest and even beauty, although its Alexandrine verse makes the narrative decidedly slower.

*Amadas et Ydoine*, a fine study of which by the editor appeared in the ROMANIC REVIEW (XV, 1924, pp. 179-265) is, on the other hand, a good example of the *roman d'aventure* which makes use of all the themes that the various narrative genres have created or developed, usually around a love story after the model of Chrestien de Troyes.

*Ein altprovenzalischer Abenteuerroman des XIII. Jahrhunderts. Nach Wendelin Foersiers Kollationen auf Grund sämtlicher bekannter Handschriften mit Einleitung, Inhaltserzählung, Anmerkungen, Namen und Wortverzeichnis, herausgegeben von Hermann Breuer, Göttingen (1925); Niemeyer, Halle.*

This *Roman*—"one of the most remarkable of the Middle Ages," according to Diez—has at last been adequately published. It does indeed deserve it. The poet has written, with a great deal of verve, a story in Chrestien's manner, minus the long monologues and analyses of states of soul. The various adventures, all of the fantastic, Arthurian kind, cross each other, retard each other's *dénoûment*, keeping the reader in a state of suspense which is not solved until the end. Among the descriptions, that of the Court of Bruneseiz with its twenty thousand jongleurs is perhaps the most remarkable. The notes on the linguistics of the poem are particularly complete and bring out a number of interesting facts concerning its phonology, morphology and syntax.

It is a very valuable publication, not only from a scholarly point of view but from a practical one as well, as we would suggest its being used in classes in Provençal as a reader. The interest of the story would hold the student, give him a rich vocabulary and, in general, familiarize him with the language in the least tiresome way, preparing him for an understanding and appreciation of the lyrics of the Troubadours which are so much more difficult and subtle.

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### ROMANCE LANGUAGE CLASS-TEXTS

N. B. Adams and Gretchen Todd Starck, *El Abencerraje según Antonio de Villegas*, New York, B. Sanborn and Co., 1927, XVII + 75 pp.

Although, according to a note by the editor, the publication of this early *novela morisca* was delayed for three years, it comes at an opportune moment. Interest in the Moorish novel is evidenced by the recent publication of H. A. Deferrari's thesis, *The Sentimental Moor in Spanish Literature before 1600* (Phila., 1927), by Cazenave's more superficial study, *Le Roman hispano-mauresque en France* (R. L. C., 1925), etc. The author's Introduction lists some translations and publications which have not been referred to in these previous studies.

The Villegas version of *El Abencerraje* is short, simple, and unadorned in comparison with the *Diana* version, and is well suited for undergraduate reading. Menéndez y Pelayo refers to it as ". . . el terso y llano decir, con la sencillez casi

sublime de la historia de los amores de Jarifa." Moreover, it affords a good introduction to a characteristic *genre* of which Chateaubriand's *Le dernier Abencérage* is the masterpiece.

There are in the Introduction some minor inaccuracies. The dates of Antonio de Villegas, for instance, are set down as (?—c. 1551). Now, Villegas was still alive in 1565, since he obtained at that time a new license for his *Inventario*. Scholars have assumed that he lived after 1562 when a version of *El Abencerraje* was added to a Valladolid edition of Montemayor's *Diana*. Menéndez y Pelayo, for instance, inquires why Villegas did not object to this "plagiarism." Prof. J. P. W. Crawford has argued that *El Abencerraje* was inserted in the manuscript of Villegas' *Inventario*, after 1551 and before 1558 (*Rev. Fil. Esp.*, 1923). It is also somewhat confusing to find (p. XV), a description of the first and second editions of the *Inventario*, followed by the words: "None of these is the original edition," creating thus the impression that the first edition is not the original one. The authors manifestly meant: "None of these is the original version of the story."

Gaspar Melchor de Jovellanos, *El Delincuente Honrado, Comedia*. Edited with Introduction, Notes, Exercises, and Vocabulary by H. C. Berkowitz and S. A. Wofsy, New York, The Century Co., 1927, 116 pp.

The presentation as a text of this play, which stands at the crossroads of several literary currents, is significant. Through it we hear the clamor of Jovellanos, the fighter for liberty and justice. It echoes the conflicting elements that make up the eighteenth century: the interest in social problems, the glorification of Man, of Virtue, of Feeling. All of this goes to make up the *drame bourgeois*, the *comedia llorona*, in which sentiments and tears invite the audience to show its sympathy towards a suffering fellow-man. Strange to say, combined with all these elements that were to be used so frequently in nineteenth century Romanticism, we find the French neo-classic influence, the three unities, the classic Greek fate!

But even if this play were not so important a document for the study of the works and ideas of the author, and for the history and literature of that period, it would still serve as a good text: the language is simple, the sentiments expressed are noble as those of such a humanitarian as Jovellanos would have to be. All of the virtues are played up to the full: domestic fidelity and love, friendship, honor, self-sacrifice, filial affection, and remorse for even a justifiable crime.

The study of eighteenth century Spanish literature, which perhaps is too lightly passed over because of its supposed mediocrity, would reveal to us a new view of the rôle of international thought in Spain. The *Delincuente Honrado* helps to disclose that the spirit of independence and free-thought which arose in both hemispheres, also existed in Spain. "Todos estos modernos gritan: ¡la razón! ¡la humanidad! ¡la naturaleza!" And with these words, the way is paved for the Romantic upheaval!

N. Andrew N. Cleven, *Readings in Hispanic American History*, New York, Ginn & Co., 1927, 791 pp.

The commercially newly discovered Hispanic American countries extending from Mexico down, open up their vast resources and wealth to the enterprising nations who will but come and partake. But in order to establish sound spiritual and commercial relations, it is necessary not only to know the language and commercial correspondence, but to be acquainted with the history, customs, life and aspirations of these new "Lands of Opportunity."

Much of what we need is presented in the instructive material which makes up this source book of Hispanic American history. There is a chronological sequence of the most important events, from the establishment of the Spanish and Portuguese in the New World, through the discoveries and colonization, the development of the administrative systems, the wars of emancipation, the rise of the nation states, and finally, the international American relations. The material, gathered from original sources, has been very judiciously selected, either for the intrinsic interest of the subject, or else for its historical importance. We find such valuable documents as the *Customs and Manners of the Inca Indians* by the Ynca, Garcilaso de la Vega; a letter from Balboa to the King of Spain; letters of Simón Bolívar and his Proclamation to the Allied Army; Charles Darwin on Negro Slavery in Brazil; as well as original state, documents of primary importance, and memoranda of the various Pan-American conventions.

This volume will prove invaluable in accompanying the study of history. But it serves another purpose: it gives a vivid summary of the customs and civilization of South America, and therefore forms an indispensable background for the study of South American literature.

Hugo Wast, *La Casa de los Cuervos*. Edited with Exercises, Notes, and Vocabulary by E. Herman Hespelt, New York, Macmillan Co., 1926.

The modern literature of Spanish America is ushered into our schools with this text of one of the most popular novels of Argentina. It is, indeed, not a work of "los raros"; it is one of the books that is read by the wider circles—echoing with the shots of the revolutionists against the government, and bringing a shudder at the cries of anguish of the mothers and sweethearts, of those who sacrifice themselves for "the cause." It continues the now commonplace tradition of the *Capa y Espada* novels where the hero incarnates the chivalrous ideal inevitable in the popular cinema production; it stages the magnanimous flourish of a modern Cid, who marries the wife of the man he had killed, only to ride out to his own death as an expiation of his crime. Moreover, all the stock-in-trade of the popular novelist is played up: the threatening, prophetic gloom of the black crows; the glory of battle; the pathos of family ties severed. The scene changes in quick cinematographic succession as is inevitable when the editor reduces a 269-page novel to 116 pages, and tries to retain the more interesting elements. The result is that the speed is sometimes a little too vertiginous, and we easily lose track of the identity of the numerous characters who enter on the scene. This is all the more inevitable with a novel of action, and in which analysis of character is but secondary.

The editing has been carefully done. The Introduction gives a biography of Wast and a bibliography of his works. Two sets of notes make this book not only a reader, but a grammar as well. This grammar-drill is further developed in the English sentences to be translated into Spanish based on the text, and by questions in Spanish. The tabulation of irregular verbs and the full vocabulary are helpful in simplifying teaching.

This comparatively easy text will prove of value for its introduction to the political life and the customs of Argentina. It will also be of interest to those who would like to be introduced to "what is being most read" in the other continent of our hemisphere.



Eugène Brieux, *La Française, comédie en trois actes*. Edited by Simone de la Souchère Delery and Gladys A. Renshaw, New York, The Century Co., 1927.

Because of his moralizing tendencies and his ardor as a reformer, Brieux has been for decades a favorite with a large part of the American public. In this play an American visitor is introduced into a typical French home, and from the clash and contrast of the French and the American temperament, training or character, a number of useful lessons are deducted for both national groups. The thesis of the comedy consists in a plea for mutual respect, understanding, sympathy. It was written in 1907, before Brieux's visit to America in 1914. Since that time, in 1919, he has published another plea for international understanding, *Les Américains chez nous*. The date of *La Française* may explain why his "American" is a bit wooden and conventional. His Bartlett is something of a "bourru bienfaisant," a rather ill-mannered but deeply honest and good-hearted, although slightly naïve, being. He resembles a good deal the conventional type of Englishman as he appeared on the eighteenth century French stage. His error in believing, on the faith of French novels and plays, that all French women are easy-going in their moral conduct, is less a psychological notation than an opinion which Brieux had to attribute to an American, in order to stress how light French literature spoils French reputation abroad. Yet this play is stimulating in its simplicity and conducive to reflection on so-called "national characteristics" which are, no doubt, far more diverse and complex in every case than we imagine.

J. Badaire, *Précis de Littérature française avec morceaux choisis, analyse littéraire, et glossaire*, New York, Heath, 1926, 286 pp.

This simple and lucid introduction to French literature presents the main currents from the earliest times to the present day. It does this, not so much by the study of "periods," as by a brief study of the lives and principal works of the outstanding authors. This is accompanied by a characteristic or well-known selection from the writings, thus facilitating and encouraging the actual study of the texts. Moreover, certain rather elementary notions—those seldom understood by American students—are discussed: for example, French versification is very clearly explained in a few words. Questions in French are asked on the contents of each chapter, a written exercise is suggested, and a brief bibliography,—for those who wish to continue the study of the material offered in the chapter,—is given. The text is made even more vital and interesting by the numerous illustrations: of places of interest, of portraits of authors and historical personages, fac-similes, and even a fragment of the manuscript of the *Chanson de Roland*.

The language of this little book is so simple that it could constitute a new departure in teaching. It could be used in the last year of high school or the first year of college as a reader and conversation book, and acquaint the students early with the principal French authors and their masterpieces.

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#### FRENCH LITERARY NEWS IN BRIEF

LÉGION D'HONNEUR: The Fall award of the *Légion d'Honneur* includes the composer André Messager, as Commandeur, and Marcel Prévost, as Grand Officier.

The Chevaliers include Pierre Janet, the psychologist; Mario Meunier, the Hellenist, to whose pen France owes beautiful translations; Guy de Pourtalès, the translator of Shakespeare and author of the *Vie de Franz Liszt* and *Vie de Chopin*; and the dramatic author Michel Carré. Joseph Kessel, who is also raised to the rank of Chevalier, is the author of *Les Cœurs Purs*, rewarded by the Académie Française with the *Prix du Roman*.—OBITUARY: The poet, Georges Chennevière, died towards the close of the summer, and was shortly followed by Marius André who secured his greatest success with his *Vie de Christophe Colomb*. This book of a scientific and critical character has been excellently translated by Mrs. Eloise Parkhurst Huguenin and will be published by Knopf in February.—CENTENARY OF ROMANTICISM: Brittany participated in the celebrations in honor of the *Centenaire du Romantisme* with an exhibition at Nantes where the greatest space is devoted to Lamartine, Musset, Chateaubriand, and Hugo. The visitor finds there first editions, autographs (especially those of Hugo), and portraits. Among other objects we may note the original manuscript of the *Stances à la Malibran*, with many corrections. October was the birthday of Francisque Sarcey, famous journalist, witty and entertaining, whose chief contributions were his dramatic criticisms in *Le Temps*.—BERTHELOT'S CENTENARY was celebrated October 23-26, with a great deal of academic pomp. The most important gathering was that held in the Sorbonne, on October 24th, at which were present the President of the Republic, Ministers of the Government, delegates of the various academies and educational institutions, and representatives from sixty different nations. Speeches were delivered by French scientists, who explained the national as well as the international value of Berthelot's work; and many addresses were presented as a homage by distinguished foreign delegates. In connection with that event may be mentioned two articles: *L'Œuvre de Marcelin Berthelot*, by P. Painlevé (NRF. 10. 15. 577) and *Le Centenaire de Berthelot*, by C. Mouret (RDM. 10. 15. 920). In November was commemorated the hundredth anniversary of the birthday of Ferdinand Fabre, author of *L'Abbé Tigranne*. Friends and admirers gathered about his statue in the Luxembourg and heard addresses from M. René Doumic, representing the Académie Française, and M. André Lamandé, for the Société des Gens de Lettres.—LAMARTINE MEMORIAL: Admirers of the poet gathered in the late summer and celebrated his memory on the occasion when a tablet was laid on the house where he lived until his marriage and where the *Méditations* were composed. In September another assembly of a more intimate character was held at Saint-Amour, in the Jura Mountains, to commemorate the sister of Lamartine; at the meeting, presided over by A. Dorchain, were present descendants of the poet's family.—MEMORIAL TO WRITERS: As nothing had yet been done in France to commemorate the French writers who lost their lives in the Great War there was unveiled last October at the Panthéon an inscription containing their names. This initiative is due to the Association des Écrivains Combattants, and the ceremony, which was attended by leading representatives of official, literary and military life, was presided over by the President of the Republic himself.—LETTERS: A complete edition of Stendhal's *Lucien Leuwen* is being published this winter by Edouard Champion, with a preface by Paul Valéry. About the same time are due to appear the last volumes (three in number) of Proust's enormous work, *À la Recherche du Temps Perdu*, the conclusion of which consists of two parts under the title *Le Temps Retrouvé*. Proust, by the way, was in the habit of altering and augmenting his text constantly, up to the day of actual publication, so that these posthumous works are somewhat shorter than



his earlier ones. The complete series consists of 16 vols., beginning with: *Du côté de Chez Swann* (1913). *À l'Ombre des Jeunes Filles en Fleurs* (1919) obtained the Goncourt Prize, assuring the success and fame of the author. Zola's works are also being published in a complete edition, under the editorship of M. Maurice Leblond.—YIDDISH LITERATURE: A Yiddish publishing firm was created a few months ago in Paris, for the definite purpose of issuing monographs about ancient and modern Jewish artists.—THEATRE: *Chantecler*, the last play of Edmond Rostand, has been staged again in Paris. The public did not like the symbolism of the initial performance in 1910, for the staging, difficult as it was, fell short of the lavishness and splendor required by such a fantastic production. Now it has been revived with Victor Francen in the title rôle; the interpretation tends towards symbolism rather than towards realism and the art of staging has progressed so wonderfully since that fateful *première* of 1910 that the present setting is said to be very effective. The Odéon and the Comédie Française are still facing a difficult condition. They have not been allowed by the government to raise their prices to the level of the other theaters, in order to remain within reach of the French middle class, and yet they are bearing taxes equal or superior to the State subsidies. They would pass out of existence were it not for the fact that the chief actors have found lucrative employment in motion pictures, and that the services of the Conservatory students are used in the lesser parts, as well as supers and chorus. *L'Annonce faite à Marie* as well as *Les Affranchis* of Marie Lenéru have recently been revived. An American play, *Dancing Mothers*, has been adapted in French and produced at Fémina; Barrie's play, *The Old Lady Shows her Medals*, adapted under the title *La vieille Maman*, has been also very successful.—PROVINCES: BUSSANG: The open air theater presented during the last season a new play by Maurice Pottecher, *Le Valet Noir*, which won great applause.—REIMS: In July took place a Congress of French Writers, the third of its kind. At this gathering was founded the *Fédération des Écrivains Français et de Langue Française* intended to interpret the views of over 2,000 writers.—INTERNATIONAL NEWS: The fourth Congress of the *Fédération Internationale des Unions Intellectuelles* was held at Heidelberg from the 19th to the 23d of October, being brought to a close by addresses and a dinner at Frankfurt. A common topic had been chosen: The Rôle of History in the Conscience of Nations. The French delegate was M. Albert Thibaudet.—I.I.C.I.: The Subcommittee on Arts and Letters of the I.I.C.I. organized in Madrid, Paris and Rome an exhibition of engravings which was so successful that the International Museum's office has been requested to arrange for an exhibition in various cities of Europe and the United States.—GREAT BRITAIN: The cornerstone of the British College of the Cité Universitaire was laid by the Prince of Wales in July.—POLAND: On the occasion of the centenary of French Romanticism the Franco-Polish Society intends to organize in the coming Spring an exhibition of Romanticism as a counterpart of the French one.—RUMANIA: In October, the representatives of the Romance countries gathered in Bucharest for a *Congrès de la Presse latine*, the sixth of its kind. It was presided over by the late M. Bratiano.—UNITED STATES: The University of Paris was legally authorised last fall to receive the funds remitted by Dr. Gage in the name of the American Dormitory Committee. The donation is twofold: it provides for the construction of a hall on a plot of ground owned by the University of Paris, for the accommodation and the residence of students from the United States studying at any one of the institutions of higher learning. A clause stipulates that to a certain extent residence will be also offered there to some French students and teachers as

well as to scientists from America. The second purpose of the donation is intended to constitute a reserve fund for the endowment known as the *Université de Paris, Fondation des États-Unis d'Amérique*. The American Library in Paris, 10 rue de l'Élysée, opened last autumn an exhibition of American Books of Poetry. Mention may be made of the book on foreign writers recently published by André Levinson, which includes Joseph Conrad and Sinclair Lewis. It is prefaced by an introduction from the pen of Paul Valéry.

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### FRENCH BOOK NOTES

#### A. Lamandé, *La vie gaillarde et sage de Montaigne*.

Among recently published biographies, this one of Montaigne is original, a model of the genre. That there should be but one way of writing a life of Montaigne is evident enough. The *Essays* offer to the biographer a source unique in its kind, a living document where Montaigne himself may, so to speak, be seen and heard. This, M. Lamandé legitimately drew upon. The selection of the material is easy for any Montaigne scholar, but the problem of utilizing the data remains arduous, and one marvels at the ease with which M. Lamandé solved it. The welding of the data into a connected narrative has been so skilfully done that nowhere does any seam appear. Among the chapters of special interest are the fifth, *Sous le signe de l'amitié*, where, of course, La Boétie is the central figure, and also the ninth, *Les Journées de Montaigne*, the scene of which is the famous library, where Montaigne converses with Jacques Peletier and Blaise de Montluc. And finally, mention should be made of the chapter dealing with the meeting of Marie de Gournay and Montaigne in Paris. Now, the charm of the *Essays* resides not only in the description of Montaigne himself, but also in the very vocabulary and style of the period. They give us an impression of quaintness, and delight us with their unexpected constructions, connotations, and picturesque values. All this has been preserved in the volume of M. Lamandé, who shows in his adaptation the taste of an artist.

#### E. Carcassonne, *Montesquieu et le Problème de la Constitution française au dix-huitième siècle*.

The part played by the *Esprit des Lois* in the diffusion of English ideas in France has eclipsed other aspects of Montesquieu's thought, such as his views on French monarchy. Of course, Montesquieu was not the first to formulate ideas on the latter subject, since Bossuet and Massillon had already given a religious interpretation of monarchy. Besides, an aristocratic view of it had been upheld by Fénelon, St.-Simon, and Boulainvilliers. Further, such writings as the *Essai historique* (first half of the seventeenth century) give evidence of a preference for parliamentary government, whereas Dubos and d'Argenson upheld absolutism. Finally, there are some thinkers, as D'Aguesseau, who remain vague and undecided between the two extreme positions. Now, if Montesquieu did not create the idea of representative government, there is no doubt that his teachings stimulated it greatly. It should be stated that the much talked of English Constitution was not Montesquieu's ideal for France. He believed, on the contrary, that France should remain a monarchy, for his attitude was one of moderation. He did not see an antagonism, but rather a solidarity between the nation and the privileged classes. This not only helped to

bring about sympathy of the nation toward the privileged classes, but encouraged the latter to deserve this sympathy. Finally, the author brings out a neglected aspect of Montesquieu's theory: the supreme importance of the moral state of the people with reference to legislative reform. Laws are powerless if civilization does not respond to them. But Montesquieu's disciples have sought in texts the guarantees that their master expected from life. Nevertheless, something of Montesquieu's doctrine was left in the conception of the French constitution: the combination of aristocratic traditions and liberal aspirations. M. Carcassonne's work is a good example of method and logical presentation, as well as of historical integrity. No attempt has been made to fit the data to a preconceived thesis or to adjust reality to a perfect theory. On the contrary, the facts are studied in their true complexity, and it is not the least achievement of the author to have presented them analytically without losing sight of his synthesis. It is to be noted also that the author does not interpret historical events as conditioned by theoretical controversies. His aim was to study the intellectual environment in which history is made without seeing in it the cause of history. The many-sided aspects of this environment explain the scope of the volume: it is at the same time a study in history, literary history, philosophy, and public law. A bibliography of 556 entries is appended.

John Charpentier, *Le Symbolisme*.

The originality of the present volume lies in the combination of critical interpretation with an anthology from the works of 30 symbolist poets, among whom are Retté, Quillard, Gilkin, Fontainas, Hérold, etc. M. Charpentier takes in turn the most significant poets of the movement, and discusses briefly their contributions. Thus, he sets out to show that Verlaine should be considered as a genuine example of a primitive Gallic race before it was adulterated by the admixture of Romans and Franks. The medievalism of his soul is demonstrated not only in the *Poèmes Saturniens* but also in the *Fêtes galantes*. A brief study of the musicality of Verlaine's verse follows, and happy formulae are supplied to describe his poetry "plus harmonieuse ou mélodieuse que symphonique," with its "rythmes fluides et frôleurs." It is always with renewed curiosity that one in quest of enlightenment reads critical articles on Mallarmé, to whom a part of this essay is devoted. To attempt to define and explain Mallarmé's genius is a difficult task, but the sketch gives elucidating notes on the choice of his sources, and on Poe's and the Pre-Raphaelite influence on him. The poet's obscurity, his reverence for the Word, his idea of the incompatibility of the absolute and the individual, finally his repugnance for realism, all of this is brought out most clearly. But M. Charpentier stresses Mallarmé's hermetism and recognizes that because of his abstruse allusions and his lack of sufficiently suggestive evocations he deprives his reader of the very pleasure he had promised him: "la joie délicate de croire qu'il crée." The sections devoted to Lautréamont, Rimbaud, etc., are also very illuminating. This book, by the way, is one of the twenty-one studies suggested by M. René Lalou. These studies will cover the nineteenth century, which, in spite of its contradictions, offers an indisputable unity.

Sainte-Beuve, *Les Romanciers du dix-neuvième siècle*.

Speaking of the nineteenth century, there may be mentioned two volumes just off the press, which contain Sainte-Beuve's studies from the *Lundis* and the portraits of Xavier de Maistre, Benjamin Constant, Sénancour, Stendhal, Balzac, Mérimée, George Sand, Fromentin, Flaubert, and Jules de Goncourt. For the principles

followed in the selection and grouping into chapters of Sainte-Beuve's writings on these authors, see the ROMANIC REVIEW, XVIII, 1927, p. 86.

Charles Nodier, *Contes et Nouvelles*.

This volume is a useful addition to the collection *Prose et Vers*. Among other stories, it contains *Trilby* and *Inès de las Sierras*. Edmond Jaloux has written an introduction in which he protests against the efforts of critics to prove by means of a study of the sources that Nodier was not original. The originality of Nodier lies in his own character, which is constantly represented in his stories, now under the disguise of Cazotte, now of Jean-François, of Jeannie or of Michel. Every one of these characters is like Nodier, a dreamer somewhat hallucinated, supposedly in touch with the invisible. The edition contains reproductions of engravings from the period.

André Billy, *La Littérature française contemporaine*.

It is a very difficult task for a contemporary critic to appreciate the relative value of novels and drama. He cannot see the works in the perspective of literary evolution. This view is commonly held. However, it has not discouraged M. André Billy from attempting to sketch the tendencies of contemporary literature. In fact, has he not over posterity the great advantage of living in the same environment as the writers whose efforts he tries to evaluate? Is he not in a better position to define their genius? Of course, it may happen that he will stress the work of some particular writer whom posterity may forget, but it may be remarked that the intrinsic merit of a writer does not depend on popular success. So, praise should be given to M. André Billy for the broad-mindedness with which he approaches the subject, and for the remarkable sympathy which enables him to outline with the same interest the most varied literary manifestations. The book is divided into three parts—poetry, novel, ideas. The most interesting chapter is, perhaps, that on the novel where the keen analytical mind of M. Billy has admirably sorted out an abundant novelistic material and has distributed it into *romans d'analyse, de style, de mœurs, d'exotisme, d'aventure, d'humour, d'histoire*, and *romans féminins*. The latter heading may suggest the remark that French criticism finds it difficult to consider feminine and masculine production on a par with each other, and one may think that it would be legitimate to see such writers as Marcelle Tinayre and Colette Yver, to mention only two of them, ranked with their masculine confrères. In the chapter entitled *Quelques thèmes du roman contemporain*, the outstanding section is certainly that on *Les Provinces*. This useful outline of provincial production might, however, have been boldly extended at the expense of other sections, such as *Le Sport* and *Les Animaux*. As to the third part entitled *Les Idées*, although it occupies a third of the volume, it was bound to be a rapid survey on account of the large amount of works coming under such a broad heading. But, such as it is, it offers in its sixty pages a concise and clear sketch of the main currents of thought and important influences. It discusses, for example, humanitarian individualism (Rolland) and Nietzschean immoralism (Gide). Beyond the diversity of contemporary literature and its apparent turmoil, M. Billy perceives a fateful struggle, the age-long strife between the spirit of traditionalism and that of innovation; it is the old quarrel of the Ancients and the Moderns. It is also a contention between national tradition and cosmopolitan pressure. Let it not be forgotten that France is situated at the geographical, intellectual, and artistic crossroads of the world, and that its literature

is always conditioned in some way by this situation. This book will prove to be a practical and clear guide through the intricate maze of contemporary literary production.

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(To be Continued)

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### ITALIAN LITERARY NEWS IN BRIEF

At Colle di Val d'Elsa there was organized in 1924 a group of intransigent Fascists who called themselves *Selvaggi*—individuals who wished to be free and "untamed" in their artistic, and especially their political, beliefs. At the time of the Matteotti incident they were anxious to reaffirm their unbroken faith in the doctrines of Fascism and decided to publish an organ which would serve to spread their views as well as to win over adherents in the different provinces of Italy. It was at this time that the initial numbers of *Il Selvaggio*, the new Florentine fortnightly review, made their appearance. After the first few issues, however, interest in the Matteotti case diminished. The original enthusiasm both of the editors and readers began to wane. The publishing of *Il Selvaggio* became spasmodic, and the fortnightly review soon dwindled into a single sheet. It was about to cease publication altogether when Soffici, who had been following its course from his not very distant home at Poggio a Caiano, suggested to Macari that the review be transferred to Florence and there undergo changes that would inject new life into it. At the beginning of 1927, then, new and well-known collaborators, like Papini, Rosai, Soffici, and others, were recruited; and it was decided that *Il Selvaggio* should become the organ of this new group. One of the first things they did was to make clear that they wished to combat the belief, which was manifested in the decisions of the great majority of the Fascist party, that art and literature should be divorced from the social and political life of contemporary Italy. They began, then, to concentrate their efforts on reforming the purely materialistic trend of the party. They openly denounced all forms of political corruption and exposed the sad plight of contemporary Italian art and letters. So successful was this campaign against the extremists and corruptors of Fascism that a bitter attack was launched against the above-mentioned editors by Settimelli in a series of articles published in the *Impero* of Rome during June of the past year. Settimelli took occasion to hurl one invective after another at the so-called pseudo-intellectuals who, he claimed, received their first lessons in mischievous behavior towards government from the articles of such "rascals" as Croce, Amendola, Prezzolini, Soffici, and Papini published in *La Voce*—the "cursed mother," according to Settimelli, of the present *Selvaggio*. The *Impero* even went so far as to warn the culprits that exile was the goal for which they were heading. But the Florentine editors were not to be intimidated nor coerced into silence or moderation. We can imagine with what renewed efforts the *Selvaggio* group carried on their work when they later learned that, on the contrary, these criticisms contributed to the expulsion

of their own arch enemy from the Fascist party. While *Il Selvaggio* is still comparatively unknown to many readers in Italy, it is constantly growing in prestige. In view of its present importance and the fact that it is one of the few tolerated critics of Fascism, this sketch of its origin and early history may be of interest.

A casual examination of two recent issues of *Il Tevere*, one of the important daily papers of Rome, revealed large photographic reproductions of several pages of Soffici's latest poetical composition entitled *Elegia dell'Ambra*, with comments and notes by Mussolini in the margins. In a long critical account that follows, Mussolini praises the technique and the sweet melancholy tone of the poem which, he says, recalled to him former days spent in the parts of the Tuscan countryside described by the poet in his Elegy. Incidentally, some have interpreted the *Tevere* articles as a *beau geste* on the part of Mussolini's supporters to refute the charge that the Prime Minister, since his rise to power, has only fostered material progress and not concerned himself with the literary or artistic activities of his people.

G. C. Sansoni, the Florentine editor, has just published four little volumes containing excellent Italian translations of English classics. They are Keats' *Iperione*, *Odi e Sonetti*, Shelley's *Prometeo Liberato*, a volume of his *Poemetti*, and Shakespeare's *Amleto*. The translations are the work of Raffaello Piccoli, Professor of English Literature at the University of Naples. Professor Piccoli is a product of the Crocean school of literary criticism and is among the few Italian critics who are thoroughly conversant with English. He is therefore well qualified to act as the interpreter of English authors for his fellow-countrymen. The volumes above mentioned are among the best translations of Keats, Shelley, and Shakespeare, in Italian. His introduction to the volume on *Hamlet* is especially illuminating. In it Piccoli gives an interesting interpretation of this great tragedy along lines that one would expect from a student of Croce.

Curzio Malaparte, who has been making a recent sojourn among the *litterati* of Paris, has been invited to write a biography of Mussolini for the French collection of the *Vies des hommes illustres*. As Malaparte believes that the reading public outside of Italy—and even in Italy—is not well informed about Mussolini, he plans to improve upon his predecessors, Margherita Sarfatti and Giorgio Pini, by giving a more personal, illuminating and romantic account of the life of the Duce. Malaparte has also been asked by the publisher, Bernard Grasset, to edit a collection of Italian authors, which will contain French translations of the most significant contemporary Italian works. The first volume was due to appear February 1st, 1928.

Other literary items of interest include the following: Luigi Tonelli has just finished an exhaustive biographical study of Manzoni. . . . Vallecchi of Florence offers the latest critical study on Papini by Enzo Palmieri, with an excellent bibliography by Dr. Tito Cassini. . . . Another work worthy of mention is Mario Missiroli's *Giustizia Sociale nella Politica Monetaria di Mussolini*, in which the author presents a picture of Mussolini as the only European statesman carrying out a political program favorable to labor interests. . . . A number of selected essays by Oriani have been gathered in a volume entitled *Gli Eroi, Gli Eventi, Le Idee*. . . . A useful critical study which has just been published is Gino Raya's *L'Estetica Italiana dopo Croce*. . . . Two books that have had a comparatively large circulation in the past few months are *Fantocci del Carosello Immobile* and *Soste del Capogiro*, both by Orio Vergani and published by "Corbaccio" of Milan.



New acquisitions of books are constantly being made by Dr. Charles Paterno for the library of the recently inaugurated Casa Italiana of Columbia University. In a short time the generous donor hopes to equip this library with the best reference collection in America on the period of Italian letters and history dating from the *Risorgimento* to the present day. Already several thousand volumes are on the shelves—and what a pleasure it is to go through the stacks and notice the works of such authors as Martini, Pareto, Spaventa, Oriani, Croce, Gentile, Serra, Gobetti, Prezzolini, Amendola, Salvemini, Soffici, Papini, Mussolini, etc.—a number of which, except for a volume or two, are, comparatively speaking, non-existent in most of our American libraries.

Elio Gianturco, the promising young Neapolitan poet and son of the recent minister of education under the Giolitti regime, is now in this country pursuing his studies. He has been invited to conduct two courses on Italian literature in the coming Summer Session at Columbia University. Gianturco has published several volumes of poetry among which are *Sarabande* and *Liriche dell'estasi e dell'oblio*.

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### ITALIAN BOOK-NOTES

Luciano Gennari, *L'eterno piacere*, Milano, Fratelli Treves, pp. 303 (L. 10).

Since the close of the World War we find a considerable number of intellectual Italians becoming reconciled with the Catholic religion. In some cases the most bitter anti-religionists have now become staunch supporters of the Church. This group of religious enthusiasts, of which Giovanni Papini may be called the leader, not only supports the Roman Catholic faith but even goes so far as to make religion the thesis of some of their literary publications. Thus, Luciano Gennari has made religion the high note in his novel *L'eterno piacere*. He has capitalized the pre-Renaissance theory that art can be blended with religion. The entire novel places religion in relief on a background of intellectualism.

The youthful hero of the novel, Paolo, becoming nauseated with a listless and licentious life, turns to solitude and meditation. Years of devoted study of the arts and religion follow, with the result that he rises in defense of Catholicism. Paolo's few admirers proclaim him the new literary genius, the new champion of Christianity. Much to his regret, however, he finds that the public as a whole is hard to win over. Then comes the bitter disillusionment. He realizes how futile it is to spread the doctrine among men, for, as he puts it, "vous trouverez la corruption dans le cœur de l'homme comme l'eau dans la mer!" In despair Paolo falls back upon his old life of hedonism. This relapse, however, serves only to accentuate his bitterness. He has failed in everything. There is no goal ahead other than despair. He has failed to grasp his own lesson: sincerity, self-abnegation, constancy. Paolo's redemption is finally brought about through the devoted love of a girl who shows him the road to salvation.

To sum up briefly: the author has developed a thesis in this intellecto-religious novel along the neo-Platonic principles that art is necessary for a true understanding of religion, and that through the idealistic love of a woman the intellect succeeds in grasping the lesson necessary to acquire happiness in this life and in the life hereafter.

Luigi Chiarelli, *La maschera e il volto*, Milano, A. Mondadori, pp. 226 (L. 10).

This drama in three acts has had unusual success all over the world, as, e.g., may be seen in its long run last season at the Théâtre Madeleine in Paris. The play was first staged in Rome in 1916 at the Teatro Argentina. Since, it has been re-staged with slight changes in text and in settings. One might say in passing that this production upsets somewhat the conventionalities of the artistic play in the contemporary Italian theatre.

The play revolves about the infidelity of a wife, which causes the husband to formulate a plan whereby he can save his egotism and self-respect. To accomplish this he sends his wife secretly out of the country, to which she is never to return. This done, he gives himself up as her murderer and proceeds on a brilliant plan to defend his deed. Law exonerates him and society receives him enthusiastically. The publicity gained through his sensational trial makes him a sort of hero in the eyes of the public. His wife, however, suddenly comes back and throws every one into a quandary. How is society now to deal with this muddled situation? Should one rejoice that the woman is alive and that no murder has been committed? Certainly not! Society can not be the laughing stock. This man has to be punished for having pulled the wool over the eyes of the public. In the murder he was a hero, but now he is a scoundrel, punishable for libel and falsehood.

This, in brief, is the grotesque situation of the play. Chiarelli has made an excellent study of contemporary society in Italy in this *grotesco in tre atti*, and in the sparkling dialogues are to be found philosophical, spiritual, and esthetic observations made by him. The play, as a whole, is fascinating: the grotesque, in spite of its hilarious situations, is not void of serious undertones. Withal the play does have a suggestive lesson to offer—a lesson in intellectual honesty.

COLUMBIA UNIVERSITY

O. A. BONTEMPO

Ezio Levi, *L'Unità del mondo latino*, Roma, Trèves, 1926 (*Pubblicazioni dell'Istituto Cristoforo Colombo*), 54 pp.

It is the opening lecture, delivered by the successor of the late Francesco D'Ovidio at the University of Naples, which has been published in this form and will interest the readers of this review as a sure indication that the centrifugal forces, so apparent in the Neo-Latin world of our day, are as yet balanced by the clear consciousness of a unity of spirit, more powerful than all political combinations which by their very nature are doomed to be ephemeral.

After paying tribute to the work of his great predecessor, Professor Levi sketches the permanency of Latin unity over a time of more than 2,400 years, a political unity first, then essentially a unity of spirit. In the crusades, begun by the French and brought to a conclusion by the Catalans, Castilians and Portuguese, in the discovery of the New World by Columbus and his successors, the *conquistadores*, in the *Chanson de Roland*, the *Divine Comedy*, *Os Lusíadas* and Rubén Darío, everywhere we find the same manifestations of this spirit, *alter et idem*, a spirit of bold enterprise and of a truly epic imagination, altogether worthy of the tradition left to the Neo-Latin peoples by the empire-builders, their ancestors.

There is nothing in which one would feel inclined to differ with the author, unless it be this. Comparing the ethnical components of the Roman with those of the great Oriental empires, Professor Levi observes:

"I popoli, che Roma si trovò innanzi nella sua conquista, erano in fondo assai più omogenei; e già nel segreto della loro coscienza serpeggiava un anelito di unità" (p. 31).

Here the ethnographer can only contradict the philologist; for precisely the opposite is true. The Oriental empires, of Semitic and Proto-Semitic origin, conquered tribes vastly more consanguineous than the subject peoples of Rome were to the conquering Latins or to each other, and yet they found themselves unable to unite them into a lasting political structure. On the contrary, the Semitic Jews hated their Assyrian and Babylonian conquerors, kinsmen though they were, infinitely more than any of the strange and entirely unrelated barbarians, Celts, Basques, Lybians, Dacians, Etruscans, etc., ever hated the Romans, once the conquest was accomplished. The true reason for the failure of the Orientals and the success of Rome is stated elsewhere by Professor Levi himself:

"Roma era stata abilissima nel ricercare, entro la varietà delle forme culturali che rientravano nell'orbita della sua vita, quegli elementi di essenziale uguaglianza nei quali le genti, pur diverse, potessero accordarsi e accomunarsi. E questa istintiva simpatia, questa intima forza di coesione e di assimilazione erano stati il segreto di molte sue fortune" (p. 38 f.).

In a word, it was Tolerance, this one quality or rather frame of mind which spells success in the arduous enterprise of empire-building, which the Romans possessed and consciously applied and which the Orientals, ancient or mediaeval, and many of the more modern empire-builders have lacked. This, I believe, is the true secret of Rome's grandeur and not any prearranged—one might almost say providential—homogeneity of her subject peoples.

ALEXANDER HAGGERTY KRAPPE

UNIVERSITY OF MINNESOTA

### INSTITUTE OF ITALIAN CULTURE

An active campaign is being carried out for membership in the Institute of Italian Culture in the United States established and maintained under the auspices of Columbia University. The privileges of active and other members of the Institute of Italian Culture are:

1, Admission to all receptions for distinguished visitors given by the Institute; 2, Admission to all lectures, concerts, exhibitions or entertainments given by the Institute; 3, An annual subscription to the *ROMANIC REVIEW*; 4, Right to receive copy of any publication issued under the auspices of the Institute; 5, Right to the use of the Reference Library of the Casa Italiana.

The various classes of members and the corresponding fees are as follows:

Active Member (annually) \$15; Sustaining Member (annually) \$30; Supporting Member (annually) \$100; Life Member \$300; Fellow \$500; Patron \$1,000; Associate Benefactor \$3,000; Associate Founder \$5,000; Benefactor \$10,000; Endowment Member \$15,000.

Checks should be made payable to the President of the Institute, Professor John L. Gerig, Columbia University.

A new monthly illustrated magazine entitled *Italiani Pel Mondo* will make its appearance before the end of the year. The object of this review, which is published in Naples, Italy, is to illustrate the manifold aspects of the work accomplished by Italians both in Italy and abroad. Particular attention will naturally be given to the manifestations of their artistic and cultural activity. The first number will

contain an article by Professor John L. Gerig on the "Casa di Cultura Italiana" of Columbia University.

The Italian Historical Society is arranging a course of lectures on Italy and its contemporary problems, to be held in the Auditorium of the Casa Italiana. These lectures will be educational in character, free from propaganda or partisanship, and will be delivered by recognized experts on the respective subjects which will be covered. The list of lecturers includes Dr. Nicholas Murray Butler, Bishop Ernest M. Stires, James P. Roe, Willis H. Booth, Count Ignazio Thaon di Revel, Professor H. W. Schneider, Lincoln Steffens, Professor W. L. Westerman.

Following the official inauguration of the Casa Italiana on October 12, 1927, a cablegram was received from H. E. Pietro Fedele, Minister of Public Instruction, expressing the deep interest in the Italian House on the part of H. E. Mussolini and the Italian Government, and informing the officers of the Casa Italiana of the appropriation of one hundred fifty thousand lire for period furniture to be sent to the Italian House.

The Institute of Italian Culture takes pleasure in acknowledging receipt of a check for one hundred dollars from Mr. James H. di Girolamo of Washington Square College of New York University, representing the contribution of the Circolo Italiano of New York University. The spirit with which the contribution is made is indicated in a letter to Professor Gerig in which the sender states "Please accept this slight token as an expression of the sympathy we feel for the aims and ideals of the Casa Italiana."

Among the recent donations to the Italian House are a collection of engravings bound in four large volumes under the title of *Une Centaine de Peintres*, from Mr. I. Shapero; and a framed vellum leaf from an old Italian Choir Book, the gift of Professor Thomas H. Morgan of Columbia University.

The Swedish Academy has awarded the Nobel Prize for Literature for 1926 to the Italian authoress Grazia Deledda, the second woman to win this prize. The previous woman recipient was Selma Lagerlof, the Swedish novelist, who was later elected a member of the Swedish Academy.

The topics of Grazia Deledda's fiction are centered about the bandit and feudist life of her native Sardinia, for she was born in Nuoro in 1875. Her education was entirely limited to the elementary school, and at seventeen years of age she wrote and published her first short stories: *Amore Regale* (1891), *Fior di Sardegna* (1892), *Anime Oneste* (1896). The artistic qualities of this celebrated writer are generally known for their great simplicity. She may be called the poetess of the popular *épopée* which flourishes in her native Island. Deledda was one of the three women given a place in the Italian Academy of Immortals, created by the Italian Government in 1926. Among her best-known works are *Cenere*, *Nostalgie*, *La via del male*, *Canne al vento*, *Marianna*, *Sirca*, *L'Incendio nell'oliveto*, *La Madre*, and *Annalena Bisini*, published several weeks ago. Several short stories of Deledda have appeared in American magazines. Her play *Hatred* (*Odio Vince*) was produced by the Sargent School in New York. Translations of her works into English which have been published in New York include *After the Divorce* (1905); *An Innocent Barabbas* (1907); *La Madre*, published in 1920 and translated in 1923; *Cenere* and *Canne al Vento* under the title *Ashes and Reeds in the Wind*.

HOWARD R. MARRARO

COLUMBIA UNIVERSITY

## INSTITUTO DE LAS ESPAÑAS

*Lectures and Meetings.* Since the publication of the last report in the July-September number of the *ROMANIC REVIEW*, the following meetings have been held for local members of the *Instituto*: July 25, Concert of Mexican Folk Songs by Angel Soto and María Teresa Rayón; October 10, "La Juventud Americana del Sur del Río Grande," conferencia por D. Victor Haya de la Torre; October 28, Meeting in commemoration of the birth of Cervantes. The Spanish Consul, Sr. Casares Gil presided, and addresses were made by Professor de Onís and Professor Francisco Piñol of Connecticut College; November 19, Meeting on Central American Problems. Professor William R. Shepherd presided, and the following addresses were delivered: "La Expansión imperialista en Centro América, su Historia," por Sr. Vicente Sáenz; "Penetración económica de los Estados Unidos en Centro América," por Sr. Manuel Urruela; November 28, Motion Pictures of the Argentine, Brazil and Chile, with introductory remarks by Professor Frank Callcott.

*Institución Cultural Española.* This international section of the *Instituto* activities was inaugurated in April, 1927, with the visit of Professor Tomás Navarro Tomás of the Centro de estudios históricos of Madrid. After giving a course of five lectures in Columbia University, Professor Navarro Tomás made an extensive lecture tour which included fifteen other leading universities and colleges of this country. This tour was arranged under the auspices of the *Instituto* which offers the services of distinguished visiting professors for special lectures each year. During the present year the official lecturer of the *Instituto* will be D. Fernando de los Ríos. Other lecturers sponsored by the *Cultural* this year are D. José Vasconcelos, distinguished Mexican educator, Señora Isabel de Palencia, and Señorita Luisa Espinel, a talented artist who offers a program of Spanish songs.

*Tours.* The seventh Trip to Spain of the *Instituto* was inaugurated on June 25, 1927, with the departure of the SS. Paris. The director, Mr. W. M. Barlow, reports that thirty-two people, ten gentlemen and twenty-two ladies, were members, and nearly fifty registered through our bureau of Studies in Spain for the courses of the Centro in Madrid.

After five days in the French capital, the party entered Spain by automobile from Biarritz. In San Sebastián a concert was arranged especially for the *Instituto* group by the Orfeón Donostiarra, a truly marvelous chorus of over two hundred voices. The selections rendered were all of native Basque origin.

A feature of the summer in Madrid was the entertainment and dance given to the visiting students by the teachers and native students at the Residencia. A special stage was built out under the trees for the entertainment.

Friends of the *Instituto* were particularly active in behalf of the party in Córdoba, Seville and Granada. Never were these picturesque old cities more delightfully hospitable. The trip from Seville to Granada was made by way of Cádiz, Algeciras, Gibraltar and Ronda. An innovation was the trip by automobile from Cádiz to Algeciras.

The party returned on the attractive *Manuel Arnús* of the Compañía Transatlántica, embarking in Santander after an interesting trip through Asturias and the Basque country.

The first *Instituto* tour to Porto Rico was organized in the summer of 1927 under the leadership of Mr. Marshall D. Rice. The group, composed of teachers and students, embarked in New York, June 30, on the SS. San Lorenzo of the Porto Rico

Line. After four pleasant days at sea, the party arrived at San Juan on July 4 and was received by the Chancellor of the University and the Director of the Summer School who accompanied the visitors to Río Piedras, where the University is located, and found them suitable lodging with private families.

During the six weeks of the summer session, members of the group enjoyed week-end excursions to points of historic interest on the island. Among the places visited were the old fortresses of El Morro and San Cristóbal, the Casa Blanca, the Palace of Santa Catalina, the Cathedral and Pueblo Viejo. Automobile trips were made to Ponce and other principal cities for the purpose of observing the native customs and industries.

The Summer School of the University of Porto Rico affords excellent advantages for the study of Spanish. The climate of the island is constantly mild, and the tropical surroundings are delightful. Most important of all, however, is the well-ordered program of studies offered by the University. Each year a distinguished visiting professor designated by the Centro de estudios históricos of Madrid conducts advanced courses in Spanish literature and philology. Already this position has been held by Professors Navarro Tomás and de Onís, and D. Amado Alonso. Next summer the visiting professor will be D. Américo Castro.

The first trip to Porto Rico was a complete success and demonstrated conclusively the convenience, economy and other advantages to visiting students.

*Publications.* Four titles have been added recently to the series of the *Instituto*. They are: *Easy Spanish Books for Children* by Pauline L. Goode; *Religión y estado en la España del siglo XVI* por Fernando de los Ríos; *Ciceronian Style in Fray Luis de Granada* by Rebecca Switzer; and *Longfellow and Spain* by Iris L. Whitman. The first two of these correspond to the academic year of 1926-27 and will be sent gratis to the members of that year.

*General Items.* For the present year the *Instituto* has initiated a campaign for endowment and increased membership. Several thousand copies of a new announcement folder, which embodies important changes in the organization, have been mailed out; and the results already indicate that a substantial future is assured. One of the first to respond was Professor William R. Shepherd, of the History Department of Columbia University, who changed his subscription from that of sustaining to life membership. The funds which are being secured are utilized to provide more efficient service to our members and to create additional important activities. The library has been supplemented by numerous purchases; and recent acquisitions have improved the collection of slides.

ROBERT H. WILLIAMS,  
General Secretary

#### FACULTY NOTES

AMHERST COLLEGE, AMHERST, MASS. Professor Geoffrey Atkinson has returned from a year's leave of absence, spent in France and Belgium, on a C.R.B. Educational Foundation Fellowship. The *Bibliography of French Renaissance Geographical Books*, which he finished while abroad, is being published by the editor, Picard, in Paris. Associate Professor Vincent G. Parisi is on a year's leave of absence at Harvard University. Professor Ralph C. Williams has been promoted from the rank of Associate Professor to that of Professor of Romance Languages.

BRYN MAWR COLLEGE, BRYN MAWR, PENN. Dr. Eunice Morgan Schenck returned this autumn, after a year's leave of absence. Miss Edith Fishtine has been appointed instructor in Spanish, and Mr. Vito Toglia, associate in Italian.



COLGATE UNIVERSITY, HAMILTON, N. Y. Professor Robert C. Ward has returned this fall after a year's leave of absence spent partly in study in Madrid, partly in travel in South America. Mr. Charles A. Choquette, a graduate student at Clark University, has been appointed instructor in French and Spanish.

COLUMBIA UNIVERSITY, N. Y. CITY. Professor Daniel Mornet, of the University of Paris, has accepted an invitation to give courses in French Civilization and French Literature in the coming Summer Session. Professor A. H. Krappe, of the University of Minnesota, will conduct courses in Romance Philology and French Literature of the Fifteenth Century in the same session, while Professor E. H. Hespelt, of New York University, will give a graduate course in Spanish Literature. The Maison Française recently gave a tea in honor of Senator Honnorat and the Commission on the Cité Universitaire of Paris. Recent lectures given under the auspices of the Institut des Études Françaises and the Institute of Rumanian Culture include: Nov. 7, A. Desclos, "Claude Monet"; Nov. 30, L. A. Loiseaux, "Quelques Villes Françaises du Moyen Age"; Dec. 9, Mme. Marie Jonnesco, "Byzantine Art in Rumania"; and Dec. 20, Ferenc Molnar, the well-known Hungarian dramatist, "Le Théâtre contemporain en Europe," given at the Casa Italiana. Professors A. Livingston and J. L. Gerig lectured in November before the Circolo Italiano of New York University. On Tuesday, Dec. 20, the Institut des Études Françaises gave in Macmillin Theatre a performance of L. Doillet's *Papassier s'en va-t-en guerre* for the benefit of French Orphans and a French Fellowship. Among the members of the Faculty taking part in the play were Prof. H. F. Muller, Dr. W. H. Blake, Mr. P. Sisson, M. R. Taupin, and M. P. de La Rochelle, who directed the performance. More than half of the cast were students. The Italian Department of De Witt Clinton High School gave a *Serata italiana* at the Italian House on Dec. 17.

HARVARD UNIVERSITY, CAMBRIDGE, MASS. Professor C. H. Grandgent has been made a Chevalier of the Legion of Honor. Professor R. L. Hawkins was away on leave of absence for the first half of the current academic year. During the second half year Professors C. H. C. Wright and I. Babbitt will be absent on leave, and will doubtless spend part of their time in France. Messrs. Knudson, Sexton, and Stone, the three graduate students of the Department, holders of traveling Fellowships, are now engaged in research in France, in Spain and in Italy. Professor E. M. Grant, of Smith College, has published a book this fall in the *Harvard Studies in Romance Languages*, whose title is, *French Poetry and Modern Industry, 1830-1870*. The Exchange Professor to Harvard University from the French University System this year is Professor Koszul, of the Department of English at the University of Strasbourg. He gives a course in English for the Department of English, and a course in French for the Department of Romance Languages and Literatures. In the latter course he deals with the history of composition in blank verse in French. In the coming spring, it is probable that M. Marcel, Administrator of the Bibliothèque Nationale at Paris, will lecture at Harvard University, under the auspices of this Department. This fall, the Department has had the pleasure of a visit by M. Desclos, the Associate Director for America of the Office National des Universités Françaises. The Commission on the Cité Universitaire at Paris, of which Senator Honnorat is President, came to Harvard University on November 21st to inspect its system of dormitories and its Commons.

MOUNT HOLYOKE COLLEGE, SOUTH HADLEY, MASS. Miss Katherine Auryansen, A.M. (Radcliffe), has been appointed instructor in French at this institution.



NEW YORK UNIVERSITY, N. Y. CITY. Professor H. C. Heaton has been promoted from the rank of Associate Professor to that of Professor of Romance Languages and acting Head of the Romance Department of New York University, at University Heights. In the Washington Square College, the following instructors were appointed in French: Authur d'Elbert Keenan, Raymond Maire, R. M. Merrill, E. Louise Smith, H. Wencelius, P. S. Zampiere; in Spanish, Katherine H. Stilwell, and Assistant in Spanish, Pedro Fernandez.

OHIO STATE UNIVERSITY, COLUMBUS, O. Professor G. R. Havens worked in the Voltaire Library at Leningrad during last summer and will soon publish the result of his labors there.

PRINCETON UNIVERSITY, PRINCETON, N. J. Professor Edwin P. Dargan has recently been appointed Professor in the Department of Modern Languages, and Professor Ira O. Wade, Associate Professor in the same department. At the same time the following were appointed instructors: Alfred L. Foulet, Henry A. Grubbs, Jr., Alan Holske, Loren H. Loomis.

SCRIPPS COLLEGE, CLAREMONT, CALIF. Baron Paul d'Estournelles de Constant, of Paris, has been appointed Assistant Professor of French Language and Literature at this institution.

STEVENS INSTITUTE OF TECHNOLOGY, HOBOKEN, N. J. Dr. Charles F. Kroeh, Professor of Modern Languages, has retired, and his work will be taken over by Assistant Professor Paul J. Salvatore.

UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER, CANADA. Professor H. Ashton, Head of the Department of Modern Languages at this University, is on leave of absence for the Academic Year 1927-28. He is now doing research work in Paris, and expects to visit a number of European universities before his return. Longmans, Green and Co. has recently published his book: *A Preface to Molière*.

UNIVERSITY OF CALIFORNIA, BERKELEY, CALIF. Professor Joseph Bédier, of the Collège de France, gave a course of lectures at this University during the fall Semester. He offered a course on the Nineteenth Century, a graduate course on methods of literary investigation, and a public lecture course on lyric poetry in France from origins to François Villon. Dr. Clarence D. Brenner, of Princeton University, has been appointed Assistant Professor of French. Professor Percival B. Fay is acting Chairman of the Department of French, during Professor Michaud's absence in Paris.

UNIVERSITY OF CHICAGO, ILL. Under a grant from the General Education Board, Professor W. A. Nitze is carrying on investigations into the sources and development of the Grail romances, working with a group on the manuscript (Hatton 82) of the *Perlesvaus*, the first prose monument of French literature, to reconstitute the text incorrectly published by Potvin. Professor E. P. Dargan, who spent the first semester at Princeton, is now devoting himself, with the cooperation of a group of associates, to investigation into the work of Balzac. Assistant Professor Walter L. Bullock, formerly of Bryn Mawr, is working in the Italian Renaissance and has been for two years Chairman of that group in the Modern Language Association. Wieboldt Hall of Modern Languages, which is now being completed, is said to be the first building in the United States to be devoted exclusively to the housing of library, seminar, study and special project rooms in Modern Languages.

UNIVERSITY OF ILLINOIS, URBANA, ILL. Professor Louis Cons, formerly of Princeton University, is now at this University as Professor of Romance Languages. Professor D. H. Carnahan, Head of the Department of Romance Languages, has been granted a sabbatical leave of absence for the year 1928-1929, and will spend the time in study in Paris. Mr. O. K. Lundeberg, formerly Associate Professor of Romance Languages in Wittenberg College, is now instructor in Romance Languages at this University.

UNIVERSITY OF MICHIGAN, ANN ARBOR, MICH. Dean John R. Effinger, Professor of French, leaves for Europe during the second semester, to be gone until August next. Professor Spaulding has resigned to accept an Assistant Professorship at the University of California. Mr. Joseph W. Lincoln has been appointed Assistant Professor of Spanish to take his place. Mr. Harry C. Barnett, instructor in French, has resigned to accept a similar position in the Michigan State College. Mr. Frederic Sanchez, instructor in Spanish, has resigned to accept a similar position at the University of Washington, Seattle. Mr. Robert C. Trotter has resigned to accept an instructorship in the University of Tennessee. Mr. Michael de Filippis, instructor in Italian, is on leave of absence because of poor health. Mr. Anton Napoli was appointed to take over his work. Messrs. Gordon Farrell and Alfred L. Higgins were appointed instructors in Spanish on half time. The University of Michigan has established a *Maison Française* this year, and Mlle Lucette Moulin was appointed Directrice. The *Maison* is for students specializing in French. In order to reach a larger number of students, Mlle Moulin lunches at the various girls' dormitories and League Houses, presiding at a special table where nothing but French is spoken. The Department of Romance Languages also sends to her any students who require special training in conversation. The plan is working admirably.

UNIVERSITY OF MINNESOTA, MINNEAPOLIS, MINN. Associate Professor E. H. Sirich was granted a leave of absence for the present academic year, and is now doing research work in France.

UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PENN. Professor Jean Baptiste Beck, who spent last year on leave of absence in Paris, is now back in the Department. The first volume of his *Corpus Cantilenarum Medii Aevi* has been published simultaneously by the University of Pennsylvania Press and Edouard Champion under the title: *Les Chansonniers des Troubadours et Trouvères. Le Chansonnier Cange*. The volume is in two parts, with photo-type reproductions of the original manuscripts containing the songs and a transcription of each song into modern notation. Emile Cailliet, Docteur-ès-Lettres of the University of Montpellier, has been appointed instructor in French.

UNIVERSITY OF TEXAS, AUSTIN, TEX. Professor Arturo Torres-Rioseco will have charge of the special department for Spanish-American literature—probably the first of its kind in the States—that the University of Texas has just organized.

UNIVERSITY OF WISCONSIN, MADISON, WIS. Professor W. F. Giese returned to the Department this fall after two years spent in his home in Switzerland. Professors A. E. Lyon and R. B. Michell, who were both absent on leave in Europe last year, have now returned, as has Miss Marguerite Treille, who has been studying in France for the past year. Associate Professor Cameron C. Gullette, of South Dakota State College, is now instructor in French at this University. New assistants are: Miss

Matilda Carranza, teacher of Spanish at the Goddard Seminary, Barre, Vermont; Miss Marjorie Covert, who has been teaching at Bozeman, Montana; Mr. B. L. Ernst, teacher at the Walden School, New York City; Miss Helen M. Lane, recently graduated from the College of New Rochelle, New York; Miss Manuela de Mora, from the Barcelona Teachers College, Spain; Mr. Carl Tyre, from Wabash College; Miss Helen Lowe and Mr. Nicolas Magaro, from the University of Wisconsin; and Mrs. E. B. McGilvary, who taught here formerly, and has just returned from a year in Syria. Professor Joseph L. Russo was granted a leave of absence during the first semester which he spent at his home in Naples, Italy. Professor E. G. Atkin has been appointed Head of the Department of Romance Languages at the University of Florida, at Gainesville. Assistant Professor Sophie Anna Bachsfen is teaching this year at Allegheny College, Meadville, Pennsylvania; Mr. Robert T. Dunstan has accepted an appointment at Greensboro College, Greensboro, North Carolina; Mr. Emilio LeFort is teaching at the State College of Washington, and Miss Olga Rios is now at the Illinois State Normal University, Normal, Illinois. Mr. and Mrs. Maurice Weiler have returned to France for the year, and Mr. Samuel Wofsky has accepted an appointment as Professor of Spanish at Wichita University, Wichita, Kansas.

VASSAR COLLEGE, POUGHKEEPSIE, N. Y. Assistant Professor de Oñate has returned to Spain, to assist Señorita de Maeztu at the Residencia para Señoritas in Madrid. Miss Margarita de Mayo, who has taught at the University of Illinois and at the Summer Session of the Middlebury Summer School, is taking her work. Assistant Professor Martin was also on the staff of the Middlebury Summer School last summer. Señorita Raquel Ahumada Simenez of Chile is a student assistant in the Spanish Department of this College.

WELLESLEY COLLEGE, WELLESLEY, MASS. Professors H. Andrieu and D. W. Dennis, of the French Department, are absent on leave for the academic year. Mlle Marguerite Bréchaillé and Miss Louise B. Dillingham have been appointed Assistant Professors of French, and Mlle A. Bruel, instructor in French. M. Jean Ras and Mlle Madeleine Lalanne are Visiting Professor and Visiting Lecturer, respectively, in the Department.

COLLEGE OF WILLIAM AND MARY, WILLIAMSBURG, VA. Associate Professor E. G. Branchi, Head of the Spanish Department at this institution, has been appointed Professor of Italian Literature at the Royal University for Foreigners, Perugia, Italy, during the Summer Session of 1928.

YALE UNIVERSITY, NEW HAVEN, CONN. Associate Professor R. Selden Rose has been promoted to the rank of Professor of Spanish. Professor Rose has published critical editions of several Spanish texts, and translated the poem of the Cid into English. The following were appointed instructors in the Romance Department: Nelson H. Brooks, M. Dekinger, Elmer T. Levine, Andrew A. Morehouse, Samuel F. Will.

BARNARD COLLEGE

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IN MEMORIAM

## THOMAS FREDERICK CRANE

The death of Thomas Frederick Crane at Deland, Florida, on December 9, 1927, marked the passing of one of the greatest figures that Romance scholarship has ever produced. Rarely, indeed, has a man been more highly esteemed as a scholar and more affectionately regarded as a teacher and friend by students, alumni and colleagues everywhere, than was the venerable Dean Crane. Romance scholarship in America will ever be deeply indebted to him, not only for the important part he took in its creation and development, but especially for the dignity and character he imparted to it throughout his long and intensely active life. So vigorous and so alert was his remarkable personality, so broad and so active his intellect, and so generous and noble his character, that one cannot conceive of Dean Crane as ever ceasing to shed his beneficent influence. Mingled with our grief at his passing is also a feeling of profound gratitude for the honor of having been able to associate with him in life.

Dean Crane was the last member of the original Cornell Faculty, for he began his academic career as Professor of Modern Languages at Cornell in 1868, when that university first opened its doors. He was born in New York on July 12, 1844, and graduated from Princeton in 1864. His Alma Mater awarded him further the A.M. degree in 1867, the Ph.D. in 1883 and the Litt.D. in 1903. From 1873 to 1884 his academic title at Cornell was Professor of Spanish and Italian, which, thereafter, became Professor of Romance Languages until his retirement as Professor Emeritus in 1909. But his great work was not limited solely to research and teaching, for Dean Crane displayed also rare talents as an executive and administrator. He was Dean of the College of Arts of Cornell from 1896 to 1902, and Dean of the University Faculty from 1902 until his retirement in 1909. Having served as Acting President of the University in 1899, he was called from retirement to perform the same duty in 1912-13.

In 1925 there was published a *Bibliography of the Writings of Thomas Frederick Crane, Professor Emeritus, Romance Languages, Cornell University, 1868-1924*, which, in its forty-two pages, contains a list of 331 titles covering a wide range of subjects and in which one can trace the history of Romance studies, especially during the difficult years of the seventies and eighties, when little recognition was accorded them. It is impossible to mention here even the most important contributions of Dean Crane, for every subject that received the attention of his keen intellect was at once enriched with interest. However, among his achievements may be mentioned his contributions to the history of French drama in the seventeenth century, to the study of Italian social customs of the sixteenth century, and, especially in his later years, to the all-absorbing topic of folklore, wherein he was generally recognized as the leading authority in America. In fact, last April Professor Kaarle Krohn of Helsingfors requested him to write a full account of his contributions to this subject for the *F. F. Communications*.

Up to the very end of his life, Dean Crane maintained that modesty of bearing and that enthusiasm for scholarship which had endeared him to all of his colleagues and friends. On September 16, 1926, in requesting that his reviews be read carefully and that whatever changes considered necessary might be made, he added with his usual good humor: "Unlike the Archbishop of Granada, I have had no stroke, but I

want Gil Blas to do his duty, and I shall promise not to be angry at any criticisms." And in one of the last letters he was able to write in his own hand, he makes no complaint of his sufferings, but concludes with the following characteristic statement: "It is the first time in my long life that I have been unable to attend to things."

In his beautiful obituary of Professor Todd, published in the ROMANIC REVIEW (XVI, 1925, pp. 262-3), Dean Crane wrote these touching words: "I had hoped that at some not distant day when I had finished my work my younger friend would speak a kindly word of me. But it was not to be. . . ." Since fate willed that it was to be otherwise, the hundreds of other younger friends of Dean Crane now take the place of Professor Todd and join in silent homage to his revered memory.

J. L. G.

#### HUGO ALBERT RENNERT

Spanish studies in this country have suffered a serious loss in the death of Hugo A. Rennert, Professor of Romance Languages at the University of Pennsylvania, on December 31st at Washington.

Born in 1858, he was graduated from the Engineering School of the University of Pennsylvania in 1876 and from the Law School in 1881. He practised law for four years in Philadelphia, but during that time he was uncertain regarding his life vocation, for his interests seem to have been divided between law, painting which he had studied at the École des Beaux Arts, and philology. Even as an undergraduate, he had devoted a large amount of time to the study of Latin, Greek, Sanskrit and modern languages.

His choice of a profession was determined when he accepted appointment to an instructorship in French and German at Pennsylvania in 1885. Feeling the need of advanced training which was not available at that time in this country, he was granted a leave of absence in 1890 to study abroad. He studied for a time at Göttingen under Vollmöller, Brandl and Kielhorn and then went to Freiburg where he prepared his doctoral thesis on the Spanish pastoral romances under the direction of Baist, receiving his degree in 1892.

In addition to completing the work required for the doctorate, Dr. Rennert visited many of the great European libraries and brought home with him a wealth of material drawn from manuscripts which later, when edited, proved to be important contributions to Spanish literary history. It was also during his sojourn abroad that he purchased a large number of rare Spanish books which formed the nucleus of what was to become the most valuable private Spanish library in America.

Shortly after his return to Philadelphia, he was appointed Professor of Romanic Languages and Literatures, a position held by him until his death. When his thesis was published in 1892, there was no outstanding authority in this country on Peninsular literature with the exception of Professor Lang, and it fell to them to carry on the work begun by Ticknor and Knapp. Some idea of Dr. Rennert's scholarly activity may be seen in his bibliography, published by his associates in 1924, containing seventy-seven titles of books, articles and reviews.

While keenly interested in Romance Philology, Old French, and the older Italian writers, his reputation as a scholar rests upon his contributions to the literary history of Spain. The most important of these are *The Spanish Pastoral Romances* (1892 and 1912); *Lieder des Juan Rodríguez del Padrón* (1893); an edition of Lope de Vega's *Sin secreto no hay amor* (1894); an edition of Miguel Sánchez's *La isla bárbara* and *La guarda cuidadosa* (1896); *Some Unpublished Poems of Fernán Pérez de*

Guzmán; *Poésies inédites de Góngora* (1897); *Der spanische Cancionero des Brit. Museum* (1899); an edition of Guillén de Castro's *Ingratitud por amor* (1899); *Macías o Namorado, a Galician Trobador* (1900); *The Life of Lope de Vega* (1904); and *The Spanish Stage in the Time of Lope de Vega* (1909). His last publication was an article on his ever beloved Lope de Vega contributed to the *Homenaje a Menéndez Pidal*.

In recognition of his high attainments, he received many honors. The University of Pennsylvania conferred upon him the degree of Doctor of Laws in 1914; he was a Corresponding Member of the Royal Spanish Academy and of the Royal Galician Academy; a member of the Hispanic Society of America, and in 1922 was made Comendador con placa de la Orden de Isabel la Católica.

Those who knew him will remember his unfailing courtesy and kindness, the breadth of his knowledge, his fine spirit of tolerance, his inherent modesty, his keen sympathy and warm friendship.

Owing to ill-health, he was given a leave of absence in the fall of 1925, and was never able thereafter to return to active teaching. Last April he moved with his family to Washington, and the University of Pennsylvania came into possession of his library. During a long period of suffering, which he bore with unflagging courage, he busily occupied himself with his favorite studies. Finally came a release from pain, and on the last day of the old year he slept away.

J. P. W. C.

#### VARIA

The Linguistic Society of America plans to hold a Linguistic Institute at Yale University from July 9 to August 18, 1928. This will be a Graduate Summer School in Linguistics, with courses for advanced graduate students, for high school and college teachers of language who feel the need of acquaintance with linguistic science or with the history of a particular language or group of languages, and for scholars who wish to familiarize themselves with more or less remote bits of linguistic territory. The Institute will be of advantage also to scholars who wish to carry on their researches with the needed books and the stimulus of discussion with other scholars of similar interests. A variety of courses of general character will be given, and special courses in Sanskrit, Greek, Latin, Romance, Germanic, English, Lithuanian, Semitic, Hittite, etc. In the field interesting the readers of this journal, there will be courses on the Vulgar Latin and Introduction to Romance Philology, Old French, Historical French Syntax, Old Portuguese, Provençal, Old Italian, Old Spanish, conducted by Henry R. Lang, Raymond T. Hill, Frank O. Reed, Otto Müller, and others.

Early preliminary registration is asked, to enable the Committee to complete the proper arrangements. Circulars and other information may be had from Prof. E. H. Sturtevant, Director of the Linguistic Institute, Yale University, New Haven from Prof. R. E. Saleski, Assistant Director, Bethany College, Bethany, W. Va.; and from Prof. R. G. Kent, Secretary of the Linguistic Society, University of Pennsylvania, Philadelphia.

The *Collège de France* paid homage recently to the famous historian of religions, A. Loisy, the modernist who left the Roman Catholic Church on account of his opinions about the historical value of the early gospels. The universities of Bonn, Brussels, Amsterdam, Warsaw, Cambridge, as well as Columbia University and other institutions of learning, were represented at the ceremony.



Professor F. Strowski, who was Visiting Professor of French Civilization and Literature at Columbia University in the academic year 1923-24 and in the Summer Session of 1927, is contributing to *Comœdia* a series of chapters of his forthcoming work on American culture, entitled *La Bruyère en Amérique: Les Caractères ou les mœurs de ce siècle*.

During 1927 two new important periodicals were launched in France. The first is of interest to medievalists: *Archives d'Histoire doctrinale et littéraire du Moyen Âge* (Paris, Vrin), and is directed by Ét. Gilson and P. Théry. The second is more general in its field, *Revue d'Histoire de la Philosophie*. Among the editors are philosophers of note, Ch. Andler, Lévy-Bruhl, Robin, Xavier Léo and Diès.

Louis Madelin, the well-known historian of the French Revolution and the Empire, was elected to the Académie Française on Nov. 24, succeeding the late Marquis Robert de Flers. About twenty years ago M. Madelin was the official lecturer of the Fédération de l'Alliance Française and made a tour of American universities. Speaking of the Academicians it will no doubt interest all to learn that their lean years are over, for on October 6 the Finance Commission of the Chamber of Deputies increased their monthly compensation from the traditional 100 francs decreed by Napoleon to 300 francs.

The Nobel Peace Prize, awarded on December 10 last, was divided between Ferdinand Buisson, the 87-year-old pacifist of France, and Ludwig Quidde of Germany. It may be interesting to recall that in his splendid doctoral dissertation on *Sébastien Castellion, 1515-1563* (Paris, 1891), the world's most persistent pacifist, as Buisson has been called—for he began militating for peace in 1867—took for his motto the beautiful words of Michelet relating to "la grande loi de la tolérance." From 1901 to 1926 inclusive, 23 Nobel prizes went to medical men, 23 were awarded in chemistry, 32 in physics, 25 in literature and 28 for the promotion of peace. The recipients of the prizes included 30 Germans, 24 Frenchmen, 20 Englishmen, 9 Swedes; Hollanders and Danes, 6 each; Belgians, Norwegians, Italians and Austrians, 4 each; Spaniards, 3; Canadians, Poles and Russians, 2 each; Irish and Bengalese, 1 each. Of the peace prizes, 6 went to France, 4 to Switzerland, and 4 to America.

*Le Figaro* of October 30, 1927, contained a news article entitled "Les lettres françaises et l'Université de Columbia." Professor C. Chassé, author of the above article, contributed recently to the same publication two interesting articles—one being an interview with Salomon Reinach—on the archaeological discoveries at Glozel.

According to results arrived at from 20,000 questionnaires sent out by the United States Bureau of Education, about 45% of men and women who studied modern languages in college have read no French since graduation; 57% have read no German; and 49% have read no Spanish. While these figures reveal a general lack of interest that is to be greatly regretted, nevertheless there may be some consolation in the fact that French at least retains its hold somewhat more than the other two languages.

Professor Grabmann has discovered in libraries at Rome and at Avignon two unknown manuscripts of the German-Dutch mystic of the fourteenth century, Meister Eckhart. They contain seven Latin *Quæstiones* and are especially important, not only for the study of the spiritual development of the mystic, but for his biography. They date from his sojourn at the University of Paris, a period of his life about which little is known.



The original autograph manuscript of Anatole France's *Thaïs*, purchased recently by a New York dealer, varies considerably from the final printer's copy deposited in the Bibliothèque Nationale. This 402-page document sheds also interesting light on France's method of work, indicating that he composed slowly, by a sort of mosaic process of fitting various bits together. Other interesting facts relating to the manuscript are that some pages have been re-worked two and even three times and that varied assortments of paper—backs of engraved invitations, galley proofs and other kinds of discarded paper—sufficed the author to record his thoughts. In this regard it is of interest to note that the original holograph manuscript of Balzac's *Les Fantaisies de Gina* was also recently sold in New York. This manuscript and that of *Eugénie Grandet*, now in the Morgan Library, are believed to be the only original holograph manuscripts of Balzac outside the Musée de Chantilly.

On November 10, 1927, it was announced from Lyons, France, that the Rockefeller Foundation had decided to give 41,000,000 francs (roughly \$1,640,000) to defray in part the cost of transferring the Department of Medicine of the University of Lyons to the suburb of Monplaisir close to Grange Blanche Hospital. Of the remaining 15,000,000 francs required, the Government of the Republic will supply 12,000,000, the University 1,500,000, and prominent citizens of Lyons will be asked to donate the remainder. At the same time, the City of Lyons has agreed to complete the Grange Blanche Hospital, costing \$4,000,000.

According to an official communication published in the *New York Times*, the astonishing influx of American students into French universities "has been causing no little delight to those who believe the good relations of the two countries are best developed by early acquaintance." Though art still claims the largest number, there are over 1000 registered in the Faculties of Letters. Provincial universities, such as Clermont-Ferrand, Grenoble, Strasbourg, Montpellier, Aix, Besançon, Toulouse, etc., are becoming more popular with American students because of the greater opportunities they afford for close contact with French educational life.

In order to promote the Franco-Italian *entente*, the Comédie Française presented, on December 6 past, Gabriele d'Annunzio's *The Light Under the Bushel*. The play was attended by President Doumergue, Premier Poincaré, former Premier Herriot, as well as the Italian Ambassador, Gaetano Manzoni. No other Italian play has received such high official sanction since the presentation of *Chère-feuille*, also by d'Annunzio, in 1914.

The well-known publicist, Edmond Buron, writing in the *Nova Francia* of December, has aroused much interest by asserting that, after a careful examination of the annotations, in the handwriting of Columbus, in a copy of the *Imago Mundi* by Pierre d'Ailly, Cardinal of Cambrai (1350-1420), it is fair to conclude that Columbus received the inspiration for his voyage from the pages of this book now preserved in the Colombine Library at Seville.

André de Ridder, the well-known Belgian critic, director of the art review *Sélection*, has published, with Willy Timmermans, an important *Anthologie des Écrivains flamands contemporains*. To many scholars these translations from the modern Flemish will be the revelation of a whole literature which is too little known in America and which, since the Middle Ages, has produced works of value and interest. In order to understand the spirit of the Flemings who wrote in French, such as Charles de Coster, Maeterlinck, Rodenbach, Verhaeren, Van Lerberghe, etc., one should be acquainted not only with the important Flemish schools of painting, but also with the abundant literature in Flemish.

On November 10, a monument to the Belgian war-poet Émile Verhaeren was unveiled in the Place St.-Sulpice of Paris. Speeches were made by Paul Valéry, Édouard Herriot, Minister of Public Instruction, and others. The statue was a gift of Franco-Belgian lovers of the poet. At the same time it was announced that a committee was being formed at Nice for the erection of a commemorative monument to Alan Seeger, the American war-poet.

An international jury of notable musicians from France, Great Britain, United States and Canada will decide on the scores submitted in the E. W. Beatty \$3,000 competition for compositions based on French-Canadian folksong melodies, held in connection with next May's folksong festival at Quebec. Among the five classes into which the competition is divided is one of two prizes of \$250 each, for groups of arrangements of "chansons populaires."

On December 7, work was begun in Philadelphia on the erection of the Rodin Museum, which is to house the Jules E. Mastbaum collection of the sculptor's work, said to be the finest in America. The building will be a reproduction of the museum at Meudon and will be surrounded with gardens. The design of the setting was prepared by Jacques Grébar, a French artist.

The well-known biography of Cavour, the Italian statesman, by Maurice Paléologue, formerly Ambassador at the Court of St. Petersburg, has been translated by Ian F. D. and Muriel M. Morrow and published in a beautiful volume. Paléologue has a diplomat's insight into the intricacies of international relations and a historian's precise knowledge of the documents relating to the great work of Cavour, the unification of Italy. Cavour's manipulation of the ambitions of Napoleon III are depicted with an almost uncanny perspicacity. Moreover, Paléologue is a writer by instinct who knows how to concentrate the light upon the principal figure on the stage. He has succeeded in giving us not a mere historical outline of Cavour's activities, but a living, throbbing image of a man who stood out, head and shoulders, above his epoch.

The New York Library Club held its first meeting on Thursday, November 17, in the auditorium of the Casa Italiana at Columbia University. Speakers included Dean Virginia C. Gildersleeve of Barnard College, Director C. C. Williamson of the Columbia University Libraries, Librarian R. Howson and J. L. Gerig. On Saturday, November 26, the Fifteenth Conference of Eastern College Librarians took place in the same room. A report on the Catalogue of the Bibliothèque Nationale was made by Professor I. M. Mudge and Director Williamson.

Ramiro de Maeztu, well-known essayist and brother of María de Maeztu, was appointed, on December 18 last, Ambassador of Spain to Argentina. Like his brilliant sister, Sr. de Maeztu has lectured and taught in American universities.

The Argentine players of the Odeón Theatre of Buenos Aires began a two weeks' engagement at the Manhattan Opera House in New York on December 6, 1927. As their main purpose in coming was to show the range of Argentine playwrights, their first offering was *La Fuerza Ciega* by Vicente Martínez Cuitino. Notwithstanding this strange mixture of vaudeville and melodrama, the superior talent of Camila Quiroga, the leading artist, was recognized by all dramatic critics.

According to a report recently issued by Dean R. Walters of Swarthmore College, the total enrolment of full-time students in the 211 institutions on the approved list of the Association of American Universities amounted, on November 1 last, to 410,712. This represents an increase of 81,829, or 25%, in the last five years. Those figures exclude all part-time and Summer Session students.

